

VOGUE

INCORPORATING VANITY FAIR



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AUTUMN FASHIONS · TROUSSEAUX · PORTFOLIO FOR LIMITED INCOMES · OCTOBER 1, 1939 · PRICE 35 CENTS

Romantic Americannon

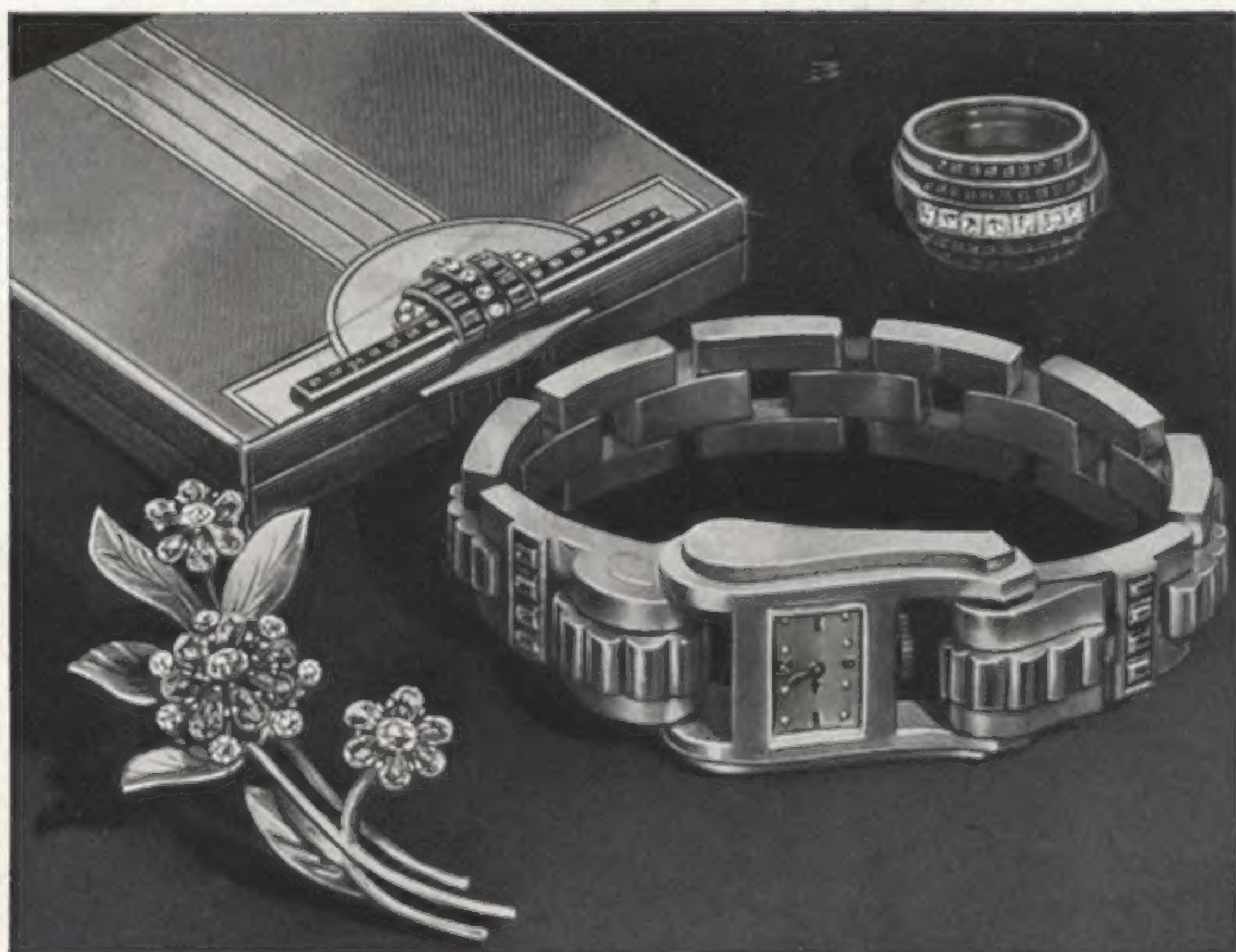


"CANNON"
fine quality
COLORS GUARANTEED FAST

CANNON TOWELS

Cannon Towels, Cannon Sheets, Cannon Pure Silk Hosiery

How thoroughly charming, feminine and inconsistent! Right in the face of more "functional design" in bathrooms, Cannon towels go sweetly, completely sentimental! • And with very good cause, really . . . since so many adjoining bedrooms are flounced and flowery. And you'll love every one of the new Americannon Cannon towels . . . the Prim Patterns . . . the Stitchery Borders . . . the texture towels in toned effects. And Shades of Sentiment . . . what colors! All in big, thick, soft, worth-while, *worth-more* towels. Cannon, you see, makes so many towels (in the world's largest towel mills) they can give wider variety and better values all the way from 25c to \$2. Cannon Mills, Inc., New York.



GOLD AND RUBY WATCH BRACELET	\$700.
DIAMOND AND RUBY RING	470.
GOLD, RUBY AND DIAMOND VANITY CASE	455.
GOLD, SAPPHIRE AND DIAMOND BROOCH	210.

TIFFANY & Co.

welcome visitors to their
exhibit at the HOUSE OF JEWELS
WORLD'S FAIR and to their store at
FIFTH AVENUE & 37TH STREET, NEW YORK

STERLING SILVER BOWL	
STYLE OF OLD FRENCH MARRIAGE CUP	\$32.
STERLING SILVER COFFEE SET. 3 PIECES	115.
STERLING SILVER TRAY	60.
TWELVE MINTON CHINA COFFEE CUPS AND SAUCERS	39.
GLASS CIGARETTE BOX	9.
GLASS ASH TRAY	1 ⁵⁰



MY NEWEST PERFUME

Jabot



**LUCIEN
LELONG**



The Loveliest Robe of the Season

"FURRIE"

16.95

A far cry from the prosaic "bathrobe" of yesteryear . . . today's leisure garment combines warmth with glamour. Here is the one robe that college girls, business women, young brides, wise wives (and every smart young person who likes to be becomingly and appropriately dressed in her hours of ease) most want to own and wear. They revel in its luxury; its cotton back-rayon pile fabric looks and feels like ermine. They adore its delectable colors, its flattering lines; for they seem to make a beauty of every wearer. Sizes 10 to 20 in white, sky blue or pink.

Mail orders filled

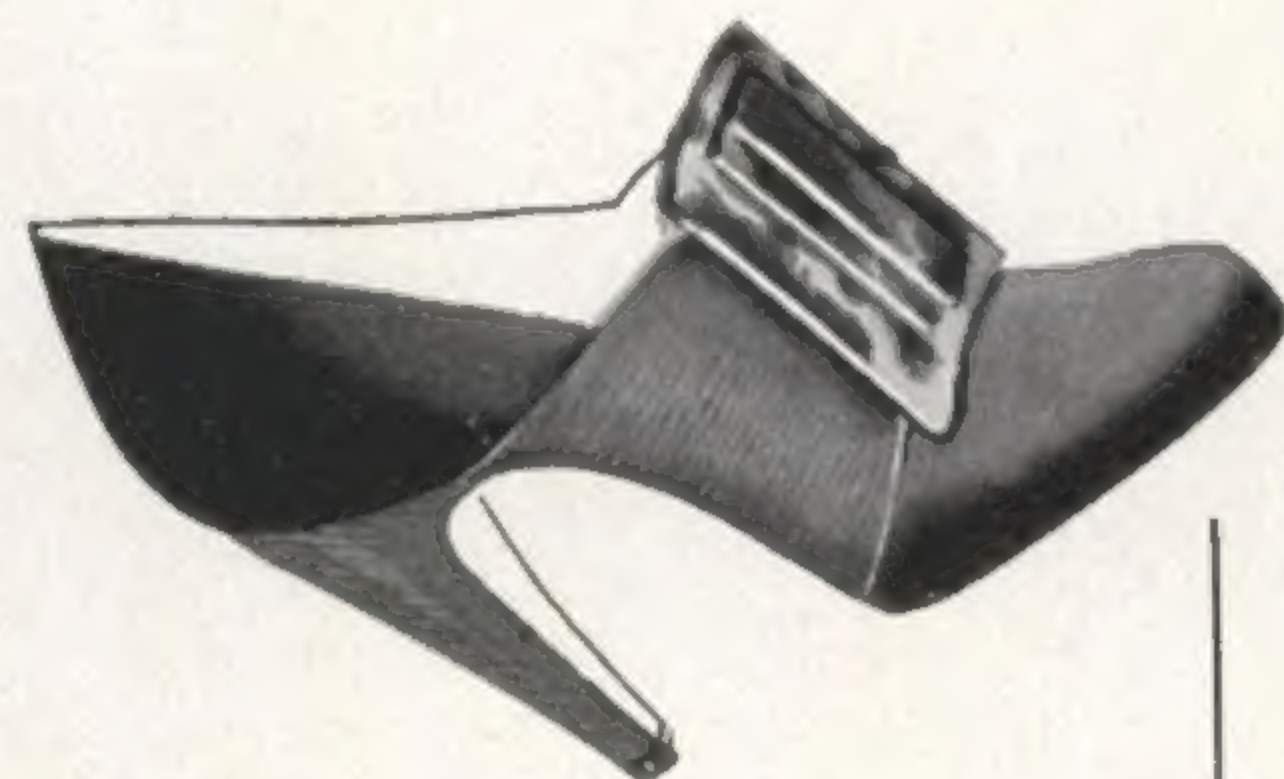
BEST & CO.

Fifth Avenue, New York

Delman revives the "Lady" shoe of fashion

DELMAN

type of hand-made shoes



Delman revives the "Lady" shoe of custom-fitted elegance

for his fine custom-fitted shoes



Delman welcomes the return to his

Upon such hand-made shoes he has built his reputation

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Joseph Horne Co., Pittsburgh

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Delman revives the "Lady" shoe

ON THE PLAZA • NEW YORK
**BERGDORF
GOODMAN**
5TH AVENUE AT 58TH STREET

*The Vionnet house-gown with Paris at the back of its matchless simplicity
White crepe, its girdle and studs bright as gold
Ready-to-wear copies available*





Coiffure by Charles of the Ritz

Charles of the Ritz says:

Make your throat a proud setting for fashion's favorite necklines...

Hold your head high . . . above a throat that is smooth, lovely . . . a proud setting for fashion's favorite new low necklines. • Charles of the Ritz Throat Cream is a specialized blend of rich oils and bracing agents . . . created expressly for lubrication and proper massage of throat and neck muscles. To be used *nightly*.

\$3.50, \$5.00, \$10.00. At your favorite shop . . . and at Charles of the Ritz Salons, where specialized throat treatments are given by trained experts.

Charles of the Ritz
NEW YORK



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Bonwit Teller

The golden bough. Return of the vamp. Here is a wickedly worldly, high-throated, low-backed, snug-sleeved dinner gown straight as a rapier's scabbard . . . sheath for your figure. Encrusted with a garland across the throat of museum-piece gilt bullion. It suggests baccarat and Monte Carlo, high stakes and strange unknown beauties with massive bracelets and hats covered with malevolently gleaming feathers! Besides black it is spectacular in flamingo . . . elegant in chianti and sea-moss green, silk and rayon diagonal rib crepe. The dress, 125.00 SIXTH FLOOR
 Jeanne Tête, our own milliner, does the little velvet and feather hat, 20.00 FRENCH MILLINERY—SIXTH FLOOR

*Silk for
beauty—*



An evening gown of gold silk taffeta and gold silk lace with its pattern outlined in metal thread.

Silk for beauty—beauty that not only is satisfying to the eye but beauty that has for its foundation a heritage of satisfying service. When you buy a dress that looks like silk and feels like silk at a price for which you have a right to expect silk do not take for granted that it is silk but ask to have "Silk" written on your sales check. There are added values in a good silk dress—inherent qualities of strength and elasticity which mean longer wear and greater clothes satisfaction.

INTERNATIONAL SILK GUILD • 250 FIFTH AVENUE • NEW YORK

*At \$36.90
or \$736.60*

*A Wamsutta Trousseau is
a Thrifty Investment*

BRIDES-TO-BE! Don't let your golden chance go by! When you set out to choose your sheets and pillow cases make sure they're the "Finest of Cottons"—Wamsutta *Supercal*. Then you can start house-keeping with the comforting assurance that, whether it's a little or a lot, you have invested wisely.

Complete Wamsutta trousseaux range in price from less than \$40 up to \$736.60, depending on the size of your home and the scope of your hospitality. Essentially they are all the same smooth luxurious fabric, for there is only one grade and quality of Wamsutta *Supercal*. The surprising economy of a *Supercal* trousseau comes to light later on when other sheets begin wearing out. . . . And when you find that, being lighter than ordinary sheets, they save money every time you send them out to be laundered.

You'll want a copy of "A Guide for the Bride" . . . the new booklet that tells you how many sheets and pillow cases to buy for all kinds of first-year housekeeping and all sizes of apartments and homes.

Send 30c for a special boudoir pillow case of Wamsutta *Supercal*—size 12 x 18 inches—
- not sold in stores.

Regular value . . . 65c.

Address: Dept. V-5—

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Supercal
REG. U. S. PAT. OFF.
Sheets




Monograms by McCUTCHEON'S

WYNN RICHARDS



*"The natural line
is the beauty line"*



Put your best leg forward this Fall . . . in
Kayser's "Brave New Colors for a Modern
World"! Gallant, lively shades that are as
exhilarating to wear as they are to look at.
Why? Because Kayser's hosiery designers
use color as an artist does . . . to accent
your natural line in a clever way that bestows
new beauty on the loveliest ankles! 85c up.

BE WISER...BUY
KAYSER

AT SMART SHOPS THE WORLD OVER



GRAY-O'REILLY

broadtail

returns . . slender, supple, sophisticated, with rippled highlights and shadows . .

in this broadtail and baum marten fitted coat, worn with baum marten hat and muff

FIFTY-SEVENTH STREET WEST, NEW YORK



*Always the leading styles—Always the leading quality—and
Always at the leading store. Write for the name of yours.*

LEFT—STYLE 1507

RIGHT—STYLE 1506

ROTHMOOR COATS

* REG. U. S. PAT. OFF. ©

For Dress • For Sport • For Travel

MERCHANDISE MART • CHICAGO



Her Imperial Highness, The Grand Duchess Marie of Russia,

whose name is as illustrious in the world of fashion as in the annals of nobility, has personally chosen, for the famous Woman's Shop at Lord & Taylor, an exclusive collection of dresses, coats, hats, negligées and corsets. We invite you to see this collection at once, for its graciousness and charm will have tremendous appeal to fashionable women. The Woman's Shop, on the Fourth Floor.

Lord & Taylor

Fifth Avenue, New York



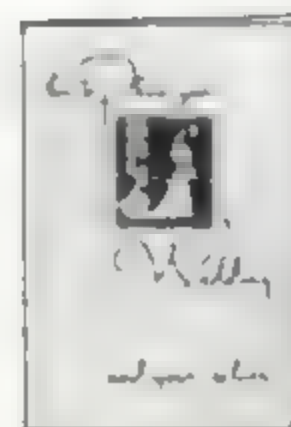
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LONG LIFE
QUALITY

by

Towle
makers of
sterling only
with craft
traditions
Since
1690

TOWLE Sterling is a joy to own, a treasure to enjoy, because it possesses these three things. The beauty of every Towle pattern will live through the years. Towle Sterling has durability because it is solid silver. Towle Sterling has quality for it is fashioned by master craftsmen and is exquisitely finished.

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Surf Blue— the new color in Crane's Fine Papers does brighten up my letters

"I always look to Crane's for the newest and best in note papers. And always they come forward with a stunning color that dresses my letters smartly. This fall, it is Surf Blue . . . the blue of the surf captured in all its deep beauty in paper whose texture is perfection itself. And the mark of Crane's in every sheet gives me the assurance that when I buy Crane's, it is Crane's I get."

☆ ☆

Surf Blue is the season's color in note papers and once again Crane's has created it. You will find it at your stationer's, in two weights—the lighter suitable for air-mail and foreign correspondence. You will



*Crane's*⁹ F I N E P A P E R S

also find it handsomely bordered by hand, in complementary and contrasting colors; and your stationer will gladly suggest ways of stamping it with your monogram or address, or an interesting combination of both. And when you buy, look for the mark of Crane. It is the accepted guide to the finest wedding, social and business papers.

MADE IN DALTON, MASSACHUSETTS SINCE 1801

*Let the Crane mark
in paper be your guide*



Germaine Montiel

designs the CORSETIERE DRESS of taffeta-backed
velvet and faille . . . subtly molded to the tiny waist-line
extravagantly new in feeling

NEIMAN-MARCUS
DALLAS



S-T-R-E-T-C-H

ABERLE • The Famous All-Way Stretch "COMFORTOP" Stockings

Beauty Matchless stocking glamour, as beautiful as they are serviceable and with this Fall's short skirts, glamour is more important than ever!

Wear "Comfortops" absorb all strain from knee action and garter tugs . . . greatly reduce the run hazard.

Comfort and Fit Their all-way stretch keeps stockings snug and smooth at all times.

Comfortop Stockings are made in a wide variety of weights for all occasions: 2-threads for evening; 3-threads for daytime dress; 4-threads and 7-threads for sturdier requirements.

ABERLE

EXQUISITE SILK STOCKINGS

The celebrated "Butterfly Lace Top," "Diamond Lace Top" and many others
NEW YORK, CHICAGO, PHILADELPHIA, LONDON, ENGLAND

Aberle Stockings are sold by these and 1600 other fine stores in the United States, London and South America

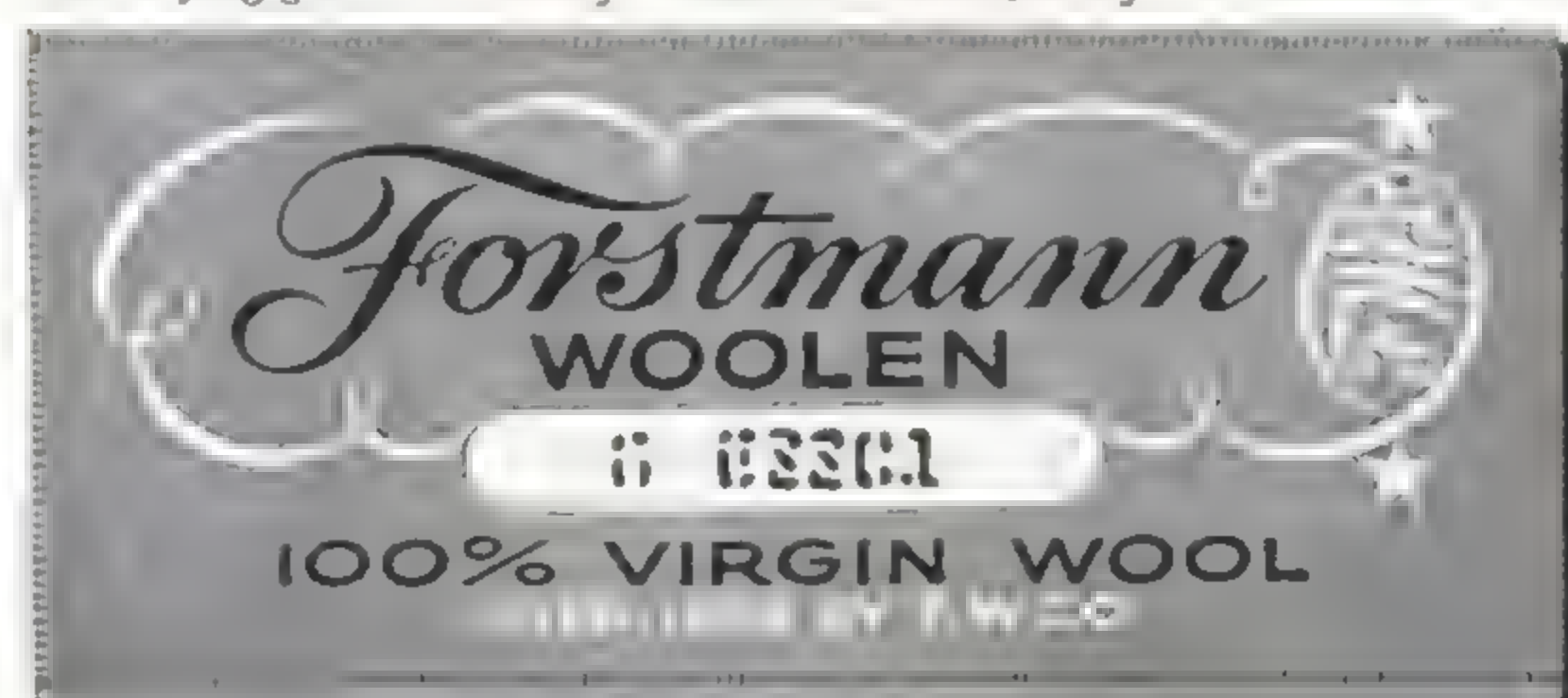
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**1,000,000 pairs bought by
discriminating women
up to September 12, 1939.**



YOUR COAT will be of a soft, pliable Forstmann fabric that drapes and gathers in full-skirted, slim-waisted gracefulness. It will be equally smart with or without fur, since the spotlight is on rich texture and subtle colors. Your dress will be of one of the fine, soft materials that Forstmann has originated to give elegance and importance to the wool dress. The colors illustrated are *Mystery Green* and *Chianti Wine*...now being featured with other Forstmann weaves and colors in costumes and by the yard at the country's leading stores. Forstmann Woolen Company, Passaic, New Jersey. Sales Office: Empire State Bldg., New York City.

When buying garments made of Forstmann Woolens, look for the Forstmann label.



Forstmann Woolens

Enchantingly Young Siren Slim...

CARTER'S BOUDOIR SLEEKS

Fashioned in Carter's petal-soft Twin-kle-glo . . . a flattering rayon tricot, run-proof and lovelier than ever. That's why they feel so smooth and luxurious against your skin and flow around your figure in sleek fluid lines. But don't let the femininely fragile look fool you—they were born to be practical! They wash and dry quickly—don't need ironing and stow compactly away in your luggage. Last simply ages, too. The colors are subtle (make you feel as pretty as a posy). Be sure to buy all the Carter gowns, pajamas, panties and slips you really need—the prices are a sweet surprise. 59¢ to \$5.

REMEMBER IT'S
"Carter's for Sleek Loveliness."

Carter's UNDERTHINGS

GOWN N16—Fitted princess line. Top trimly tailored. Piping in contrasting colors. Lapel neckline. Apricot, Robin Egg Blue, Angela Blue and Gypsy Coral. Sizes 32 to 42. \$2.

JACKET J202—Multiple shirring on shoulders gives lovely lines. Generously cut for comfort. Full long sleeves. Ties with ribbon bows. Robin Egg Blue, Angela Blue, Pink Shell, Apricot. Small, medium, large. \$1.75.



PAJAMA K55/11—Swankly tailored—comfortably full cut pants and top. Chinese Turquoise, Pink Shell, Angela Blue. Sizes 34-42. \$3.

GOWN N17—Self-trimmed square neck. Dainty cap sleeves. Semi-low back. Gathers mould a pretty bustline. Angela Blue, Pink Shell, Apricot. Sizes 32-42. \$2.50. Sizes 44-46. \$3.





Key to Mainbocher's collection . . His already famous foundation is the means towards this stem-waisted figure. Alluring molded lamé and crepe gown with surprise box coat in gold. Copies of our Original costume, \$175.

*

Marshall Field & Company

CHICAGO

SHALIMAR



PARFUM DE

GUERLAIN



AUTUMN BRINGS YOU . . .

Laird, Schober

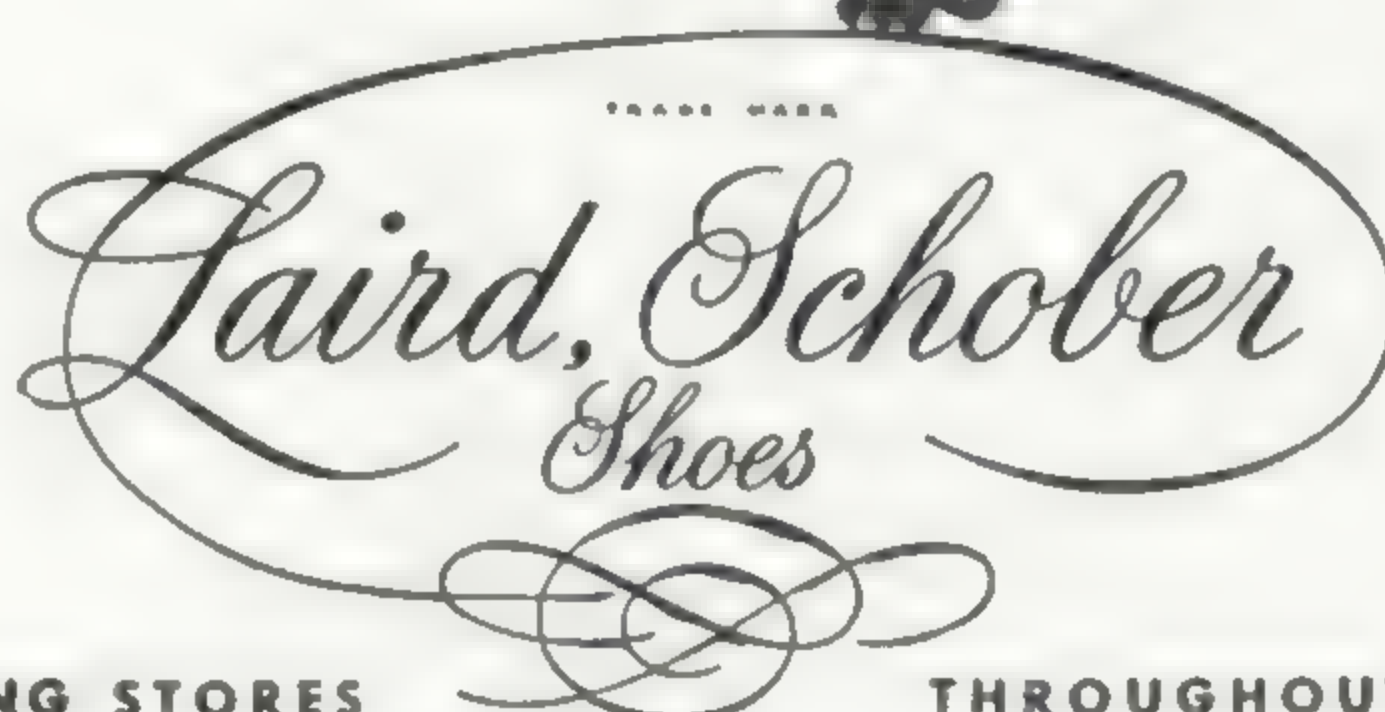
by Colella



8.75

DENVER WEST, SLIGHTLY HIGHER

Inspired by your demands for high quality at a modest price, these new Laird-Schober Shoes by Colella are well worthy of the distinguished name they bear. Smart, young, beautiful creations . . . proudly showing their heritage of fine craftsmanship . . . happily conscious of their new fashion importance.

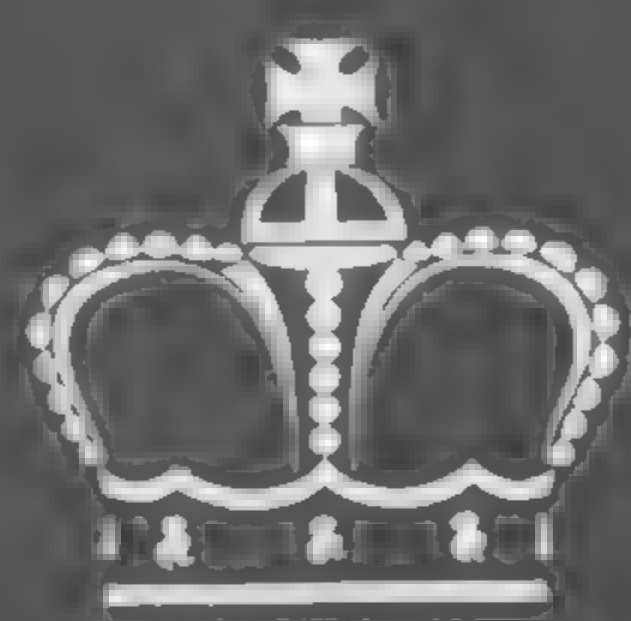


FAMOUS *Laird-Schober • Philada*
SHOES FOR FALL..12.75 UP ☆ ☆ ☆

Smartly keyed to the current fashion for femininity, these Laird-Schobers for fall have an exquisite new grace, subtly expressed with the distinction and originality that have made the Laird-Schober name synonymous with fine footwear for over 70 years.

SOLD IN LEADING STORES

THROUGHOUT AMERICA



Prince Matchabelli
announces the arrival
from the atelier in Paris
of a new perfume
Princess of Wales



Germaine Montiel

DESIGNS PYGMALION

IN DETROIT
EXCLUSIVE WITH

SAX-KAY

IN ST. LOUIS
EXCLUSIVE WITH

LOCKHARTS, INC.



definitely luxurious...delightfully priced

*The
newest mode*

EVANS FITTED HANDBAGS

You'll find them in the better stores in the smartest of leathers, their sleek lines clasped with Evans frames. A glimpse within reveals the lavish linings of Skinner's Satin — an eye-delighting array of jewel-like fittings which match the frame. In the bag illustrated the accessories are of the new feather-light, airway metal with hand-lapped enamel. The bags and the fittings are proud products of Evans' twenty years' preeminence in making fine vanity cases. Here is a new mode — and a new value, too, for Evans Fitted Handbags are offered from \$5 to \$50. Evans famous fittings . . . vanity, lipstick, cigarette case and lighter are sold separately in the best stores.

EVANS CASE COMPANY, North Attleboro, Massachusetts



EVERYTHING

Evans

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WILLIAM AND PROSPECT STS.
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2460 Fairmount Blvd., Cleveland, Ohio

MOULDED to your figure by a girdle draped snugly backwards. Folds and fulness to the fore. Softly falling bow to tie beneath your chin. Gathers at the high, proud shoulderline. By Jane Engel, in RECORD BREAKER, made of Celanese* rayon yarn. 12 to 20. Rowdy red, Knockout blue, Robin Hood green, black . . . 19.95

*Reg. U. S. Pat. Off.



Bramley FASHIONS

break away from the tailored
tradition—and go softly feminine!

Above:

BRAMLEY* black rayon velvet with fitted midriff, new low hipline, and gay gilt buttons. Also in Forstmann's so-soft feather wool: briar-rose, cinnamon, shadow blue, green copper. Sizes 12 to 20. **\$35**

Right:

SUPERBLY CUT double-breasted Bramley* reefer with pockets and collar of silky blended mink. Juilliard's master wool in black or brown, curved to a tiny waist. Misses' sizes. **\$100**

©Reg. U. S. Pat. Off.

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Belle Sharmeer

RELIEVES STRAIN in a brand new way



Strain-Ease A MARVELOUS
NEW FEATURE DOES IT!

YOUR FOOT SIZE HAS A NUMBER
YOUR LEG SIZE HAS A NAME

BREV	.	.	.	.	for smalls
MODITE	.	.	.	.	for mediums
DUCHESS	.	.	.	.	for tall

NEW *Strain-Ease* IN YOUR OWN *Belle-Sharmeer* LEG SIZE ABSORBS STRAIN

Just above the knee and just below the garter—that's where stocking strain begins. And that's where *Belle-Sharmeer* puts *Strain-Ease*! This marvelous new two-way-stretch fashioning gives when you bend and stoop and stretch—reduces action runs and garter runs to a minimum.

And *Strain-Ease* is always just right for you—whether you're small or tall or middling! It always comes at the danger zone—just above your knees. It never gives too much, or too little.

It never creeps down on you! That's because every sheer inch of your *Belle-Sharmeer* Stockings—including *Strain-Ease*—is individually sized for your particular type. Not just graduated in length but exactly sized in width from top to toe. No wonder *Strain-Ease* works like a charm. No wonder your legs look more charming than ever!

Only *Belle-Sharmeer* Stockings have *Strain-Ease*. And only one fine store in your

community sells *Belle-Sharmeer* Stockings. Write for the name. Belle-Sharmeer Division, Wayne Knitting Mills, Fort Wayne, Indiana.

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Belle Sharmeer
STOCKINGS
in all leg sizes



*The ads are right
—you can't "chew up"
a Scuffless Heel!*



Not even car pedals can put a dent in the sleek surface of *Scuffless* PYRAHEEL plastic heel covering. And cinder walks, cement curbstones and grates in the sidewalks won't even make an impression on these sleek heels. They won't crack! Won't check! Won't scuff! And they're more practical than ordinary heels because they keep your shoes looking new much longer. Ask the sales person to show you shoes with Du Pont *Scuffless* heels. Nearly all the leading shops everywhere have them—and in the latest styles and effects.



"The Plaza"—a TRU-POISE shoe by Selby. A new type of spectator slip-on with elasticized suede adjustment at the saddle. Comes in black suede with interesting black calf trim. And, of course, its Cuban heel is covered with Du Pont *Scuffless* PYRAHEEL.

Scuffless PYRAHEEL 
REG. U. S. PAT. OFF.



Rulu Wool Jersey
(rayon back)
by William Heller, Inc.

And again Jerseys jump into favor

668—\$35.

- Only these are Rulu wool jerseys—with the give, take, and drape of their silk sisters, but bodied and softly luxurious... Rulu wool is quite comforting when the weather turns cool—yet the open, weight-free fabric will quicken your step—and lighten your day... The models shown on this page are designed with thoughtful regard for form and figure and no painter's palette ever mixed lovelier colors to mate with your furs.

Slip into Rulu Wool Jerseys—The American Way to Fall smartness and flattering style.

TELL US WHERE YOU ARE; AND WE'LL NAME THE STORE.

IN NEW YORK

Russek

IN SEATTLE

Best's Apparel, Inc.

IN INDIANAPOLIS

L. S. Ayers & Co.

IN LOS ANGELES

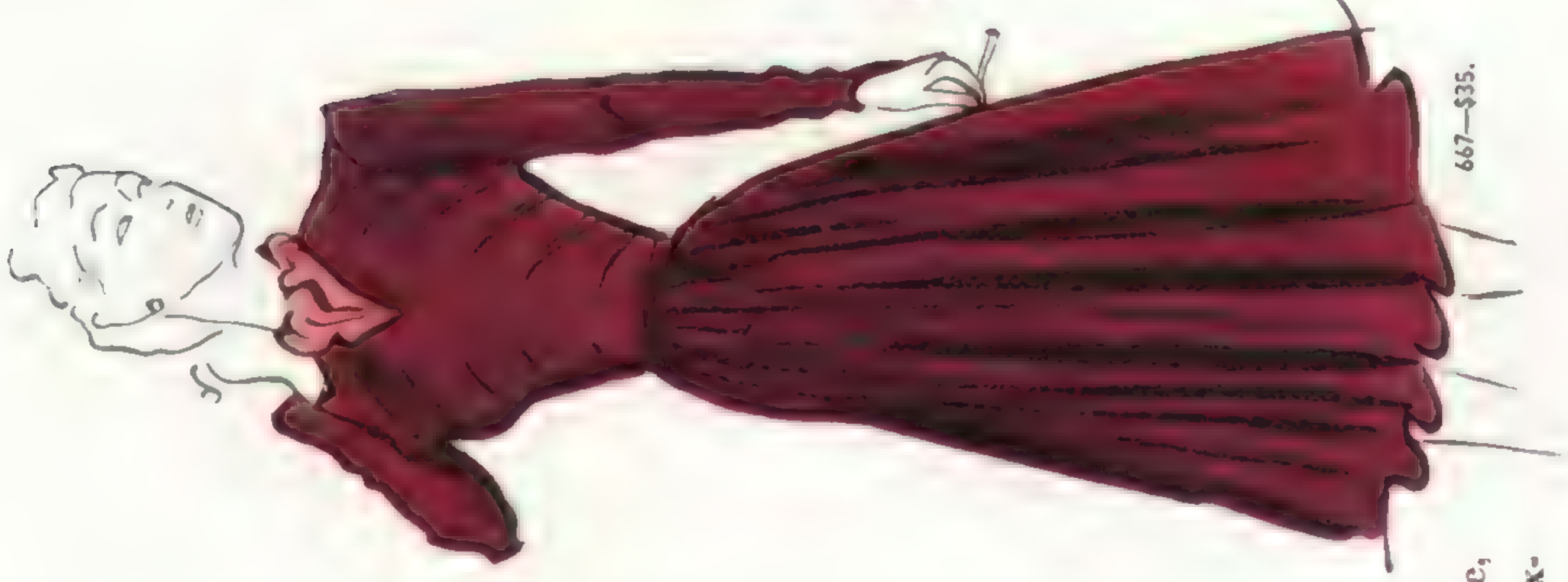
J. W. Robinson

IN WASHINGTON

Woodward & Lothrop

IN DALLAS

A. Harris



667—\$35.



670—\$35.

Charles Armour, Inc.

498 SEVENTH AVENUE, NEW YORK, N. Y.

669—\$35.



Rsg.

*You just know
she wears them*

beauty where your
shoe and ankle meet

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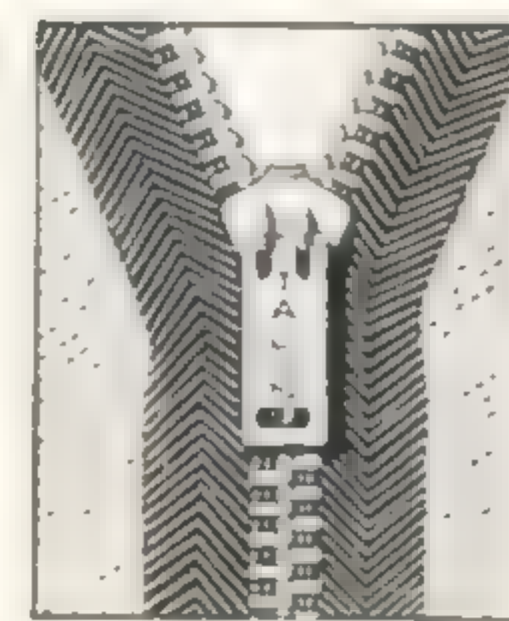
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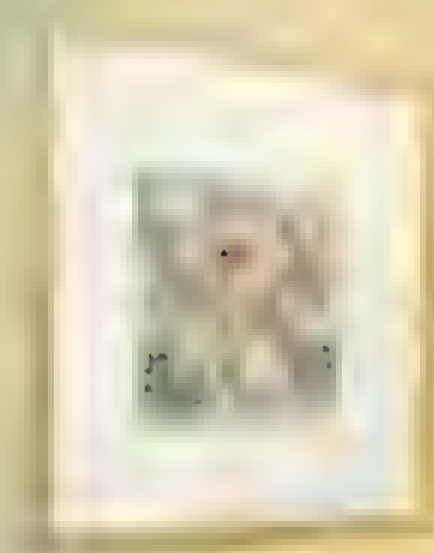
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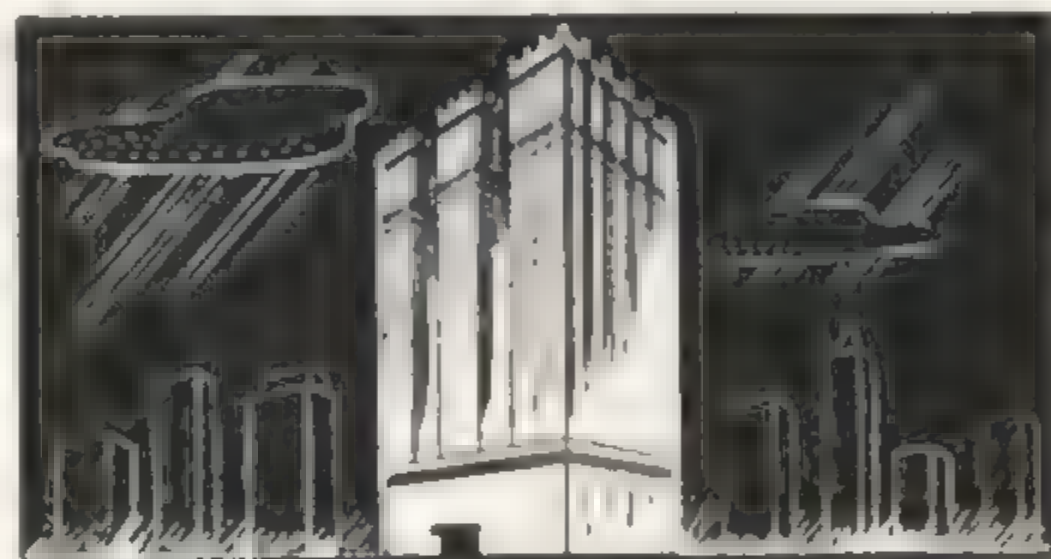
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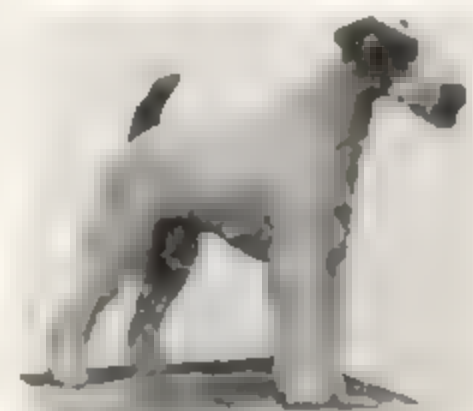
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Sturdy, Happy Puppies. Youngsters and Grown Dogs for Sale.

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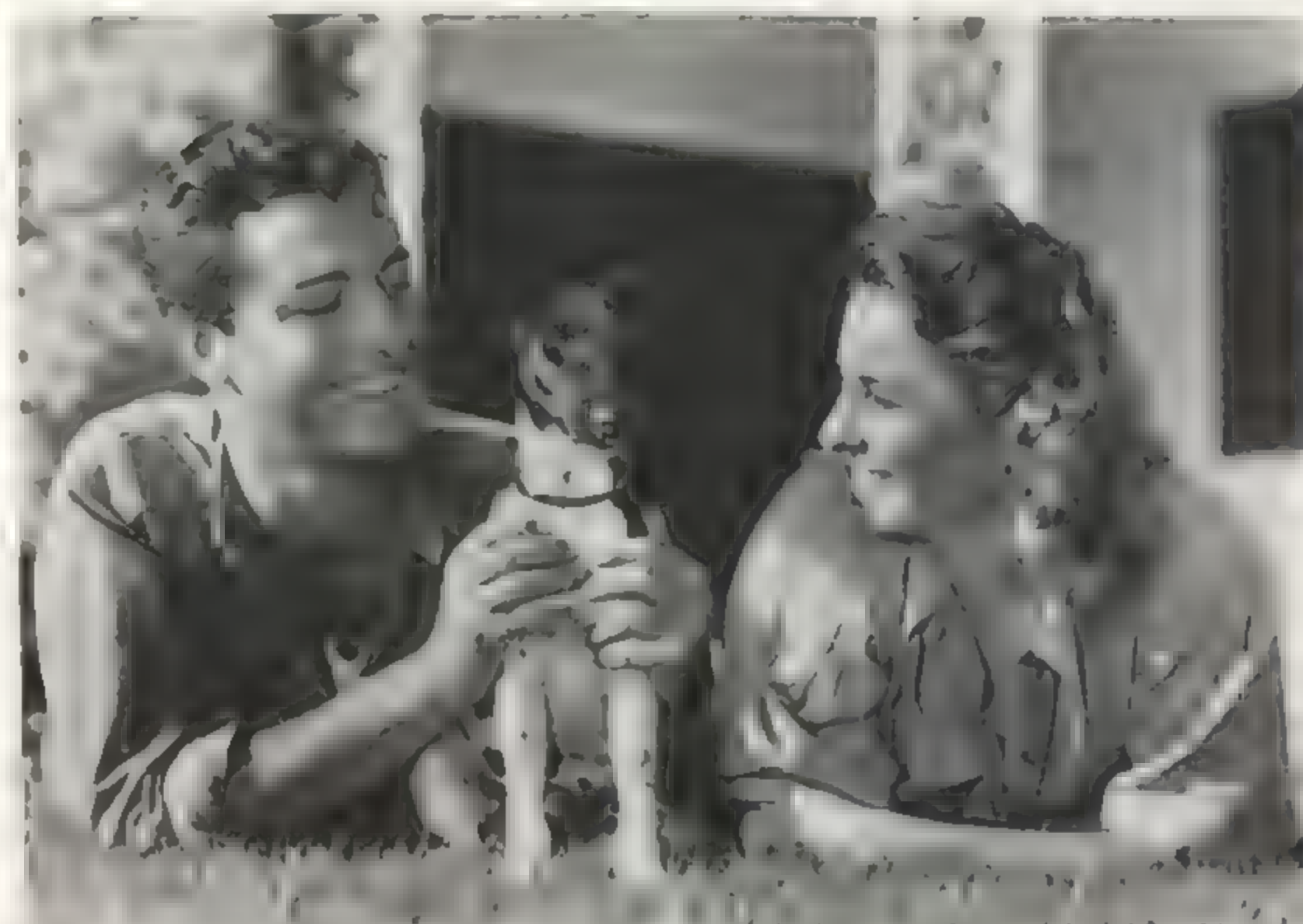
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THE DOG MODE OF VOGUE



"Champ," Fox Terrier puppy, getting the attention of those attention-getters, Bob and Barbara Taylor, of movie fame

The Foxy Little Terrier

TO so much charm and roguishness, special homage should be given; and to this end, the annual autumn show of the American Fox Terrier Club will be held in Cleveland, Ohio, at the Allerton Hotel on Sunday, October 29. The judges will be Mr. Hugo Rutherford, junior, Allamuchy, New Jersey, Smooth Fox Terriers; and Mr. Robert M. Snodgrass, South Hanson, Massachusetts, Wire Fox Terriers. If you know the fine qualities of this breed, you will undoubtedly mark this show date on your calendar.

If you haven't experienced the delight of owning a Fox Terrier, by all means attend this show, and if you are at all responsive to intelligent canine expression, if you revel in clean, fine lines, a sturdy, yet well-poised little dog, beware. The Fox Terrier has all these qualities, and many more just as hard to resist. And once you're won over to a dog of this breed, you'll be as loyal to every Fox Terrier as yours will be to you.

If you can not attend this show, and would like to have a word-picture of this great little breed, we offer excerpts from the writings of Mr. Irving C. Ackerman, Fox Terrier fancier and authority, who, in his book *The Complete Fox Terrier*, says: "The Fox Terrier, the most popular dog in the world to-day, has been truthfully titled the gentleman of terriers. Be he wire-haired or smooth-coated, the Fox Terrier is the acknowledged acme of symmetry (Continued on page 38)"

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DACHSHUNDE (Smooth)

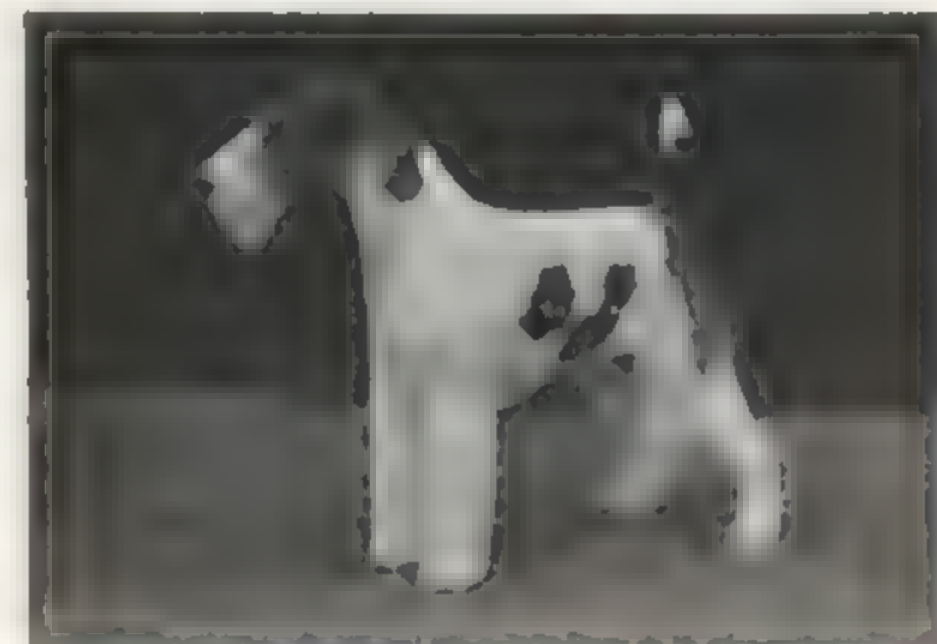
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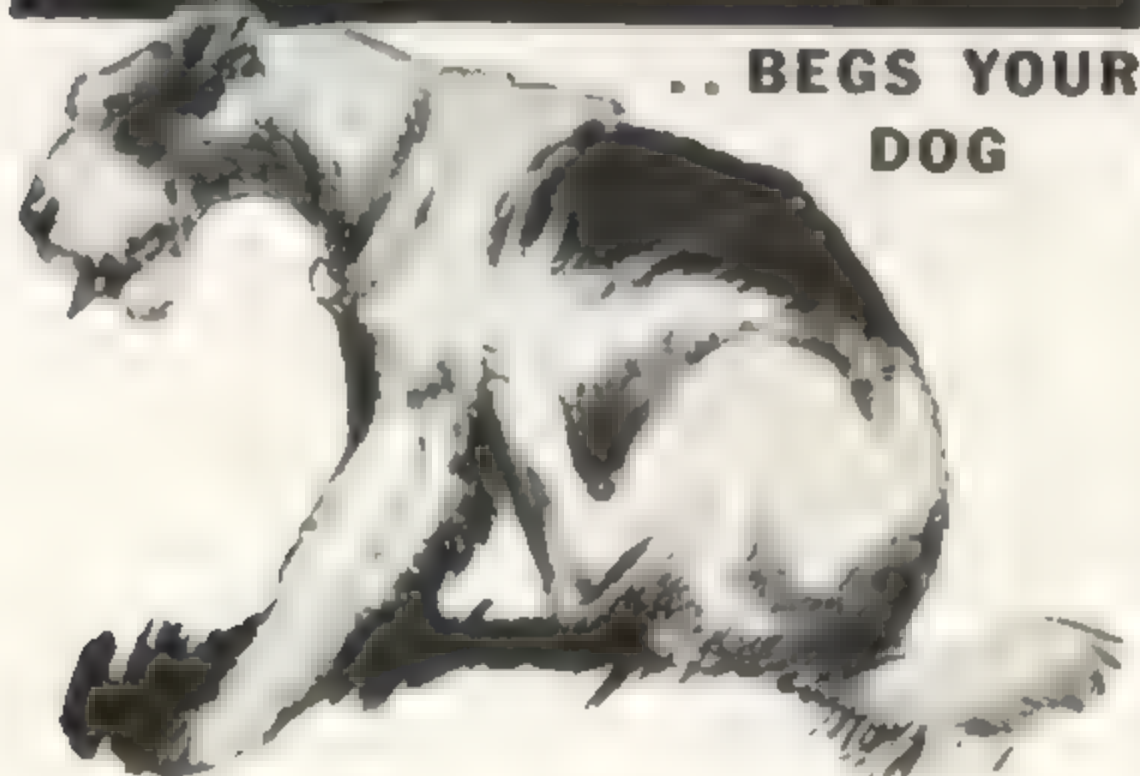
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This improved new yeast gives him 6 times more Vitamin B. It's rich in Vitamin G. And it supplies 10 times as much "sunshine" Vitamin D as U.S.P. standard cod-liver oil! No increase in price—a bargain in vitamins! Pleasant flavor. Help your dog! Buy him Fleischmann's NEW High-Vitamin Yeast for Dogs—today!



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Satisfaction Guaranteed

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When you write to one of these kennel advertisers it is a good plan to specify, in your first letter, the breed, sex, age, size, color of the dog you have in mind, as well as the sum you care to pay.

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THE DOG MODE OF VOGUE



English Champion Buckland of Andelys. Only champion Fox Terrier ever to win M. F. H. degree for work. Mrs. Barbara Lowe Fallass

(Continued from page 37) and beauty and more closely approaches physical perfection than any other breed of dog, with the possible exception of the English Foxhound.

"The saying 'Once a Fox Terrier fancier, always a Fox Terrier fancier' is a truism that has held good since the beginning of the so-called dog-show movement, which took place in England late in the '50's of the last century. As far as popularity is concerned, it is sufficient to note that the wire variety of Fox Terrier regularly and invariably leads all breeds in number of registrations with the English Kennel Club. At English and American dog-shows, the wire, as a rule, musters the largest entry. The same popularity attaches to this variety not only in all countries inhabited by English-speaking peoples, but likewise in every land and clime inhabited by the white race.

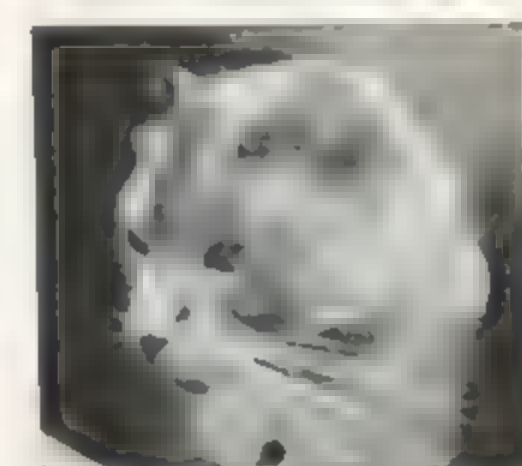
"There are a number of reasons for the popularity of the Fox Terrier. His size enables him to be kept conveniently and cheaply in these days of flats, apartments, and high food costs. He is a smart house dog and a merry, bright, and trappy little indoor or outdoor companion for ladies, gentlemen, or children. He is always ready for a romp, a walk, or a motor ride; is a quick and alert watchdog and a destroyer of vermin, par excellence; sensible, faithful, intelligent, full of courage, yet kind and gentle. I have never been bitten by one, nor have I ever seen one deliberately bite a child. Moreover, he is hardy of constitution, easy to rear, and quickly taught anything that any breed of larger dog may be expected to do. There are



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THE DOG MODE OF VOGUE



Ch. Fox Hunter of Wildoaks (Wire), winner of two best in show awards, all breeds, during August, 1939. Mrs. R. C. Bondy

Fox Terrier owners throughout the world who use these apt little tikes for every conceivable purpose for which Spaniel, Retriever, or other hunting dog is used, be it on land or water. As a ratter and against badger, stoat, weasel, rabbit, and mole, the Fox Terrier stands preeminent, and, when intelligently used in conjunction with ferrets, he invariably proves himself a thoroughly reliable workman.

"Those who have had the pleasures and excitements of bringing up a Fox Terrier puppy will appreciate the humour of the following description of the characteristics of the breed from the pen of some wag written a few years ago: 'The Fox Terrier is a small black-and-white disturbance which afflicts and delights many families. The Fox Terrier has straight legs, an active, expressive face, a lean, well-shaped head, talkative eyes, and a nose which leads him swiftly from one misdemeanor to another. Originally, he had a liberal tail, but it has been edited and revised by man into a mere stump. This was done because of the fact that when a Fox Terrier's tail was as active as his head it took two people to watch him. The Fox Terrier is vivacious, audacious, ingenious, mercurial, hysterical, wheedlesome, companionable, affectionate, optimistic, fickle, restless and irrepressible. He is, in fact, the chorus girl of the dog family.'..."

Having bred Wire Fox Terriers for years, I can give full and unqualified endorsement to all that Mr. Ackerman says about this great little breed. While the popularity of other breeds rises and falls through the passing of years, the Fox Terrier continues on because of his genuine worth.

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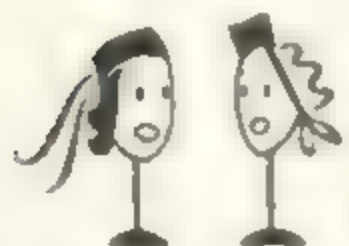
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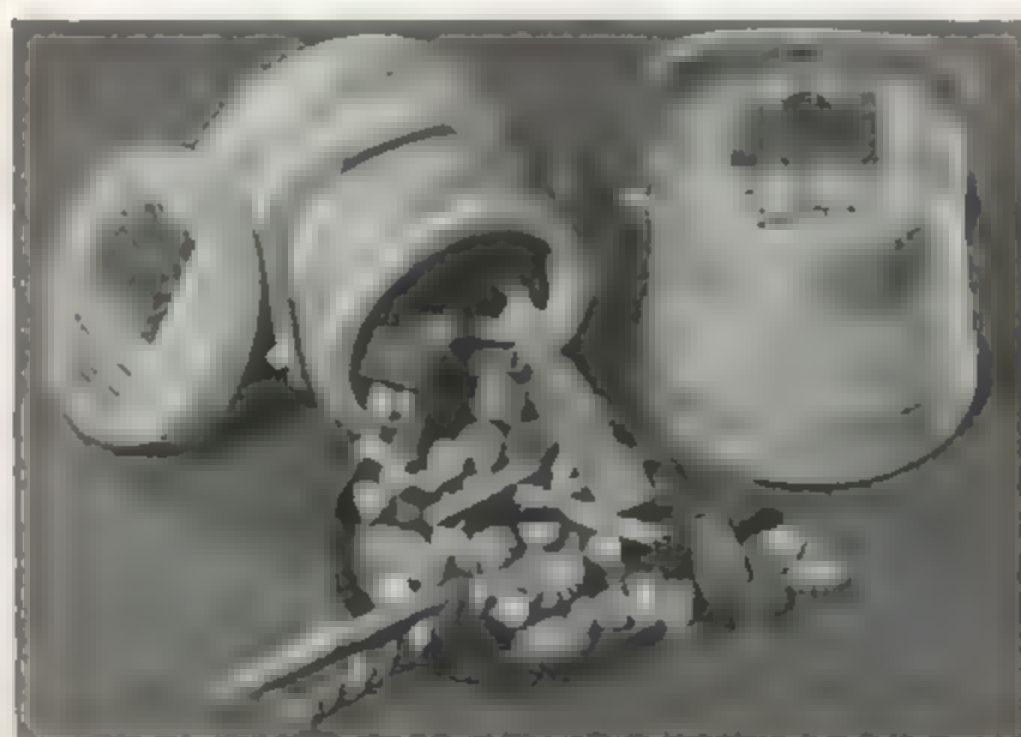
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VOGUE COVERS

Fashion hindsight



A visit to the Museum of Costume Art in the International Building in Rockefeller Center shows bustles, small waists, and fine materials

in their original form and on strange, wasp-waisted, plastic figures that are reminiscent of the family album.

Family history is reenacted as little girls in ankle-length frocks, patterned after their mammas', stand with bent heads beside smiling parents in silks almost too heavy to lift. Brides in white, lace-bedraped, hold small, tight bouquets, and wait with infinite patience for the step across a threshold that will bring them demurely behind the tea-caddy. Later, in heavier silks of darker hues, they sit with their small sons who are so filled with respect and awe that they can scarcely come close to their proud parents. And assuming the full glory of her position as a matron, the lovely lady is ready with a train to rustle across a polished floor. Sorrow, frozen in black, hung with widow's weeds, brings the brief story of a happy life to a sad conclusion.

This show closes during the fourth week in October. It will be followed, November first, by an exhibition illustrating the adaptation of folk costumes worn by Old World settlers in the New World.

The Museum offers other facilities. There are well-equipped studies and workrooms, sketching tables available to students, consultation service, lecture demonstrations, and motion-pictures showing costumes in remote lands and periods. Admission to the Museum is free at all times. Hours—except Sunday—10 a. m. to 5:30 p. m.

Hands across the sea

Ciro's of London will open a supper club at 112 Central Park South. They expect the same socialite, cosmopolitan, and international set that once crowded the British

Ciro's. The decoration is by Maitland Lucas, whose use of blue and rose-coloured mirrors increases the amour propre of glamour girls—and others equally enchanted with their reflections. The music by John Gart varies from waltzes to rhumbas and is unusually amusing because of the unique instrumentation and arrangements he employs.

The chef, Geremias Baz, comes to Ciro's from the Colony Club and brings with him the knowledge of a cuisine that will add lustre to any restaurant whatever. The maître d'hôtel, Jean Billia, has a distinguished following from the old Montmartre and Sherry's.

Jerome Zerbe, well known to café society, will be the host. The preview gives assurance of another famous name to be added to the roster of New York night-clubs.

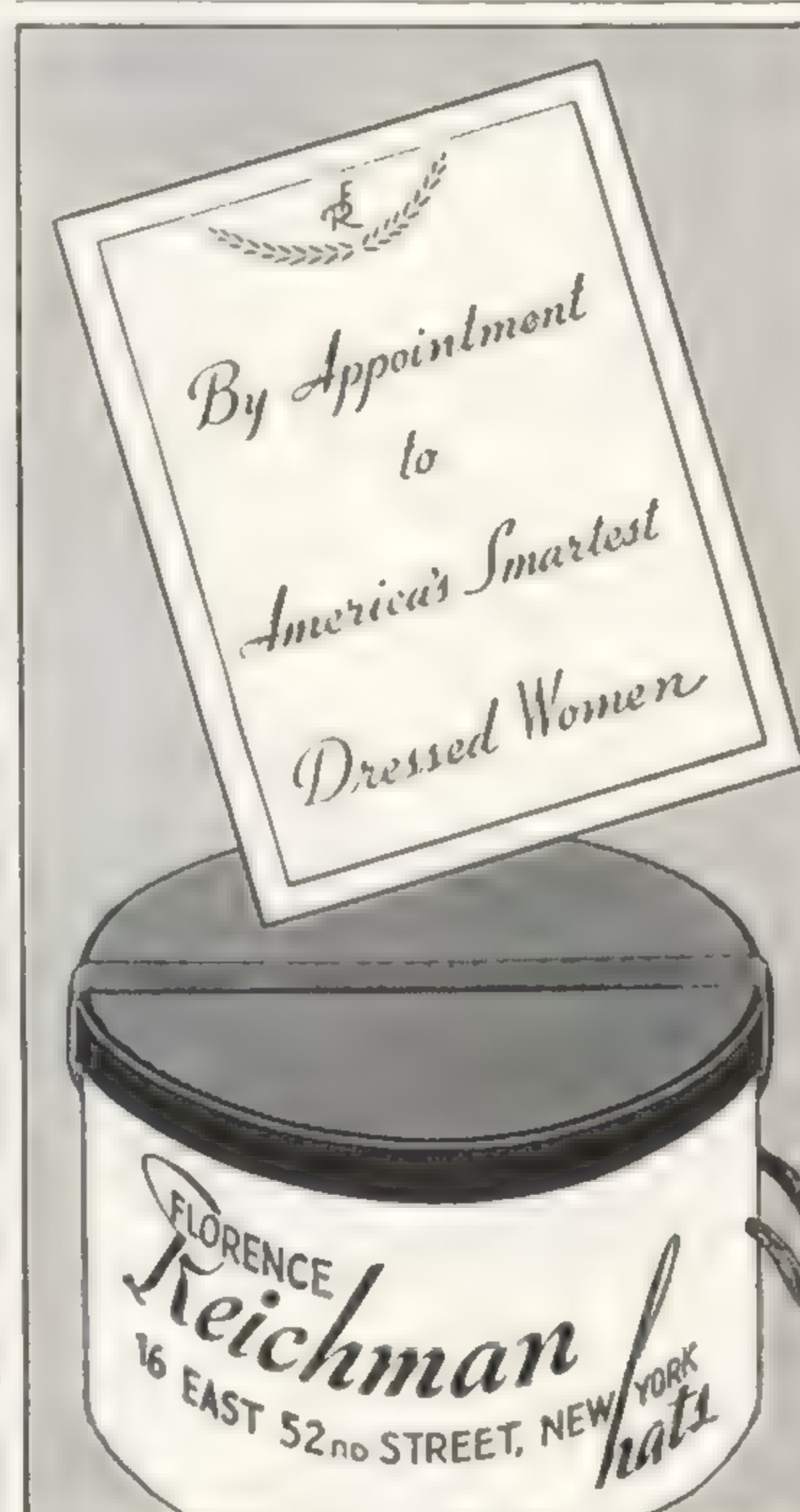
With charity toward all

The New York City Cancer Committee is supported by voluntary gifts. Often these gifts are contributions in small amounts entirely unsolicited and unexpected. The funds are used for educational propaganda. The work of the Cancer Committee has only one object—the saving of life by bringing the patient to the doctor, hospital, or clinic for advice and treatment while the disease is still in an early stage. Your contributions and purchases of package labels will help to make it possible to continue the vital work of cancer education.

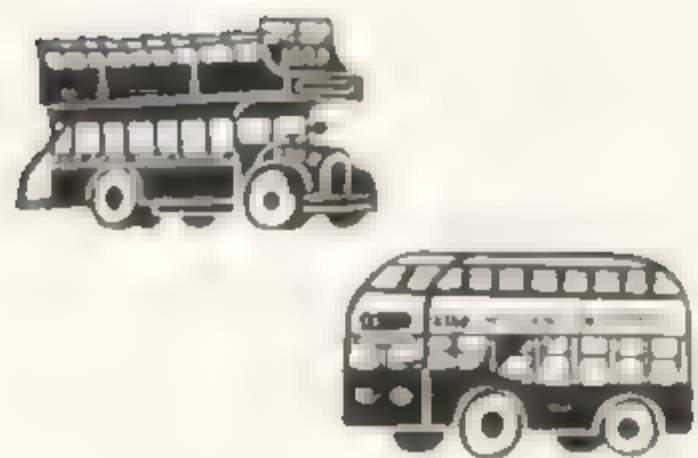
Hand-knots and rope work

The Seamen's Church Institute of New York, a home and club for active seamen at 25 South Street—and the largest institution of its kind in the world—is aiding its very worthy cause by the sale of a book eruditely entitled *Encyclopedia of Knots and Fancy Rope Work*. The title may not be titillating to the imagination; but, to aid in selling the book, there is an exhibit of fancy knots in the windows of the Citizen's Savings Bank on Lexington Avenue which made our fingers itch. We bought ourselves a piece of rope to try the simpler tie-ups and found ourselves hopelessly involved. It was only by doing a Houdini that we escaped our own knots.

In the publisher's blurb we read that "today, as in the past, knots play an indispensable, important part in the life and work of many people." So we have our winter's work waiting for us. The price of



THE TOWN



the book is \$10 and worth it, both in illustration and context. The book is a perfect gift for any boy from six to sixty.

Gracious hospitality

The background of a gracious country house permeates the inn, "So High," at Easton, Connecticut. It can be reached on either Route 59, the Newtown Highway, or by turning off the Merritt Parkway onto Route 58, the Danbury Road. "So High" is located on the highest point within a radius of seventy-five miles of New York. On a clear day, from one of the three terraces, one can see Long Island Sound, the Empire State Building, and the Berkshires. If none of these hold a primary interest for you, the long, wooded slopes coloured scarlet and gold for autumn—and destined to be excellent ski-slides—will enchant you.

You will run no risk by bringing a husky appetite to "So High." Countryside abundance of rich cream, fresh eggs, newly churned butter is incorporated in each menu. The very description of the various dishes, "simmered extravagantly in sherry and cream," "baked in a shell with mushrooms and sherry sauce," "finest of choice heavy beef," or "individuality of flavour not found in other hams," is mouth-watering. And the description does not overrate.

Luncheon, afternoon tea, and dinner are served. Freedom night, the management says, is every Thursday. Your guess is as good as ours on what that means. By the way, no high-balls unless you bring your own Scotch. For reservations, telephone Bridgeport 4-6456.

Pigskins in clover



Over the great expanse of America, from the nippy East Coast to the balmy West Coast, from North to South, the symbol of autumn is the pigskin on the field. Football heroes sky-rocket to fame with an ease that makes Hollywood glamour girls blink with envy. On the stands, girls and men huddled in racoon-skin coats, munching sand-

wiches, make the Shepard illustrations for the *Wind in the Willows* not too remote—animals and humans have strangely interchangeable contours.

Here is a partial list of the more important games as scheduled—but schedules may change, so consult your local newspapers, nearer the date.

October 14: Harvard-Chicago at Chicago; Dartmouth-Navy at Baltimore; Princeton-Cornell at Princeton; Yale-Pennsylvania at New Haven.

October 21: Harvard-Pennsylvania at Cambridge; Dartmouth-Lafayette at Hanover; Princeton-Columbia at New York; Yale-Army at New Haven.

October 28: Harvard-Dartmouth at Cambridge; Princeton-Brown at Princeton; Yale-Michigan at Ann Arbor.

November 4: Harvard-Princeton at Princeton; Dartmouth-Yale at New Haven.

November 11: Princeton-Dartmouth at Princeton; Harvard-Army at Cambridge; Yale-Brown at New Haven.

November 18: Harvard-New Hampshire at Cambridge; Dartmouth-Cornell at Hanover; Princeton-Yale at New Haven.

November 25: Harvard-Yale at Cambridge; Princeton-Navy at Princeton.

December 2: Dartmouth-Stanford at New York.

Now it can be told

The Portorose restaurant, moving from the Village to 10 East Fifty-Second Street, carries a word of good cheer, via its proprietor, Harry Scrobogna. Before he made the up-town trek, Harry toured Europe with a keen appetite and discovered that the best food in the world can be had right in New York.

Eager to share this discovery, he has opened the up-town Portorose, which he says is especially suited to the New Yorker who, craving a leisurely dinner without fanfare, may eat happily at a modest price. The menu is a composite of the menus of famous cafés from Paris to Venice.

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Passepourtout to speed
your travels... its
"Beauty Easel"
holds eight Antoine
aids-to-beauty.
Rich polished
alligator grain in
red, green, beige,
brown, black. \$12.50
Write for Booklet



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...that touch of
youthfulness

PERMANENT WAVES

J. SCHAEFFER INC.

590 FIFTH AVE. near 48th

Sally Victor

18 EAST 53RD ST.

House of TAPPÉ INC.

Announces the Return of
Herman Patrick Tappé



from the Paris Openings

and the showing of
GOWNS AND MILLINERY
from the Leading Couturiers and Milliners
also Tappé Originals

25 WEST 57TH STREET • NEW YORK

Mme. Pauline

6 East 53rd Street
New York

AMERICA'S RENDEZVOUS
FOR MILLINERY CREATIONS

DECORATOR'S DAY-BOOK

INTERIOR DIVERSION—John-Frederics new shop is full of diversions by Robsjohn-Gibbings, Ltd. Its rather misleading entrance, striped in blue and white, is hung with a row of old French officers' capes and caps, with an antique cannon pointed directly at the door and casual (reproduced) piles of cannon-balls. The blue-and-white elevator takes you into a large, oval foyer on the second floor, where doors, let into the grey wood portcullis that makes up one wall, lead to the main room.

At each end of the oval stands a handsome suit of sixteenth-century armour, polished steel with a very Diesel-engine look, which is offset by the grey-white and black plumes of the helmet and the masses of gardenias frivolously clasped in the hands. The telephone, too, is wreathed in ivy and gardenias, and the console table of carved wood *rocaille* holds the head of a deer in white plaster.

The great show-room is all grey, white, and gilded wire-work. Gilded cages, hung with soft white curtains, make fitting-rooms in two corners, and the gilded wirework chairs and sofas are covered with striped grey satin. A pair of incredibly acrobatic figures, in carved and gilded wood, support great spheres of gilded ironwork on their feet and make the only other formal decoration.

While these amusements will probably not help you with your autumn decorating problems, they are refreshing evidence that a sense of humour still has some place in decoration.

PERPETUAL FLOWERS—Among other restorations in Williamsburg, there is the art of making bouquets of dried flowers, which are used throughout the winter in various Williamsburg rooms. These great masses of straw flowers, grasses, and seed pods have been used as patterns in several new Williamsburg wall-papers that Katzenbach and Warren have just brought out. The colourings have been tied in with the already well-known Williamsburg damasks and silks, mostly softened blues, greens, and pinks. A mass of flowers contained in an eighteenth-century vase is the chief motif, alternating with a smaller group of flowers and birds. There is, too, an architectural design that shows the garden façade of the Governor's Palace and a view of the Capitol. These new designs are not, like the previous Williamsburg papers, reproductions of old documents, but recreations of atmosphere, and have a rather more present-day look.

Fresh colours are found in other new Katzenbach and Warren papers, boldly striped in fresh combinations of green, pink, and pale terra-cotta; silver, gilt, and white; and pale yellow and puce, accented with a fine line of black. Wide borders of shaggy, fringed tulips may be had in colours to match these stripes.

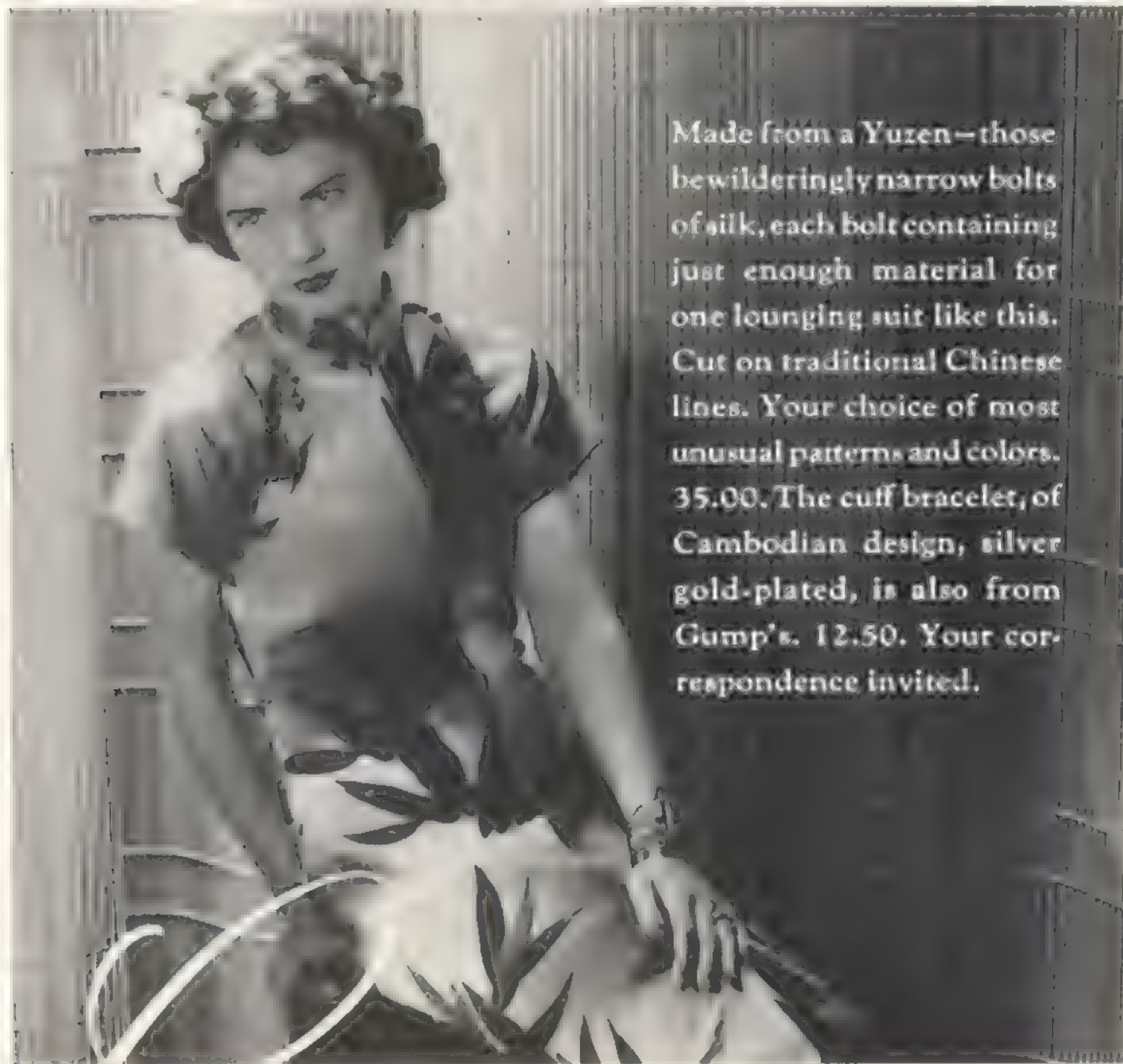
New and exciting papers, hand-blocked on pale gilt or silver grounds, are imported from China for the first time. These, though mostly formalized Chinese patterns printed from century-old blocks, have a curiously modern look. The delicacy of their colourings is their best point: pale cream on silver-gilt in a latticed pattern; tender cabbage-green on silver; white goldfish on gilt; and, especially graceful, spring flowers in pale lilac on silver. The strips of these papers are about ten feet by eighteen inches, and they will certainly put ideas into your heads.

SCALLOPED RUGS—From the centre of New Jersey come a few old-new rugs, made from beautiful old red and blue woollens (they appear to be made of hand-woven blankets). A series of blue overlapping scallops makes up a hearth-rug, each scallop outlined with contrasting thread; in the centre, a few rows of red scallops for colour. The shop called "Scotland Run" at Malaga, New Jersey, has found the sole surviving maker of these rugs, which, though inexpensive, are limited in number.

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THE GOURMET'S GUIDE

SELECTED RESTAURANTS IN AND OUT OF TOWN

RESTAURANTS—dining

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17 East 45th St.

Le Restaurant Par Excellence, Cuisine Française. Famous for "Chicken Divan" and special salad.

Luncheon and Dinner
Pinest vintage wines, and liquors
Air Conditioning Murray Hill 2-9223

THE MARGUERY—RESTAURANT FRANÇAIS
270 Park Ave.—WL 2-8494. Famous for the real Filet of Sole Marguery and hot hors d'oeuvres. Parisian Specialties every day. Lunch—Dinner—Cocktail Hour.

JANE DAVIES'

145 West 55th St.

Luncheon 55c, 65c, 75c
Vintage Wines
Dinner \$1 and \$1.25

ALEXANDRA RESTAURANT—8 East 40th Street. Champagne cocktail dinner \$1.10 & \$1.50. Daily 5 to 8:30 P.M. Sunday dinners—noon to 8:30 P.M. The most talked about dining place in New York.

CRILLON, 116 E. 48th St. Completely air-conditioned. Justly famous for cuisine and cellar. Luncheon \$1. Dinner from \$1.50 in the Main Dining Room. Dollar London-Buffer-Dinner before theatre in the Bar.

THE BLUE BOWL AT 157 EAST 48th ST. specializes in good food served in informal and friendly surroundings. The kind of place you return to again and again. Luncheon 50c & 75c, Dinner 75c to \$1.25.

KENTUCKY SERVES A MEAL

Featuring Kentucky Mint Juleps.
Luncheon from 75c—Dinner from \$1.00 to \$1.50
Elizabeth D. Reynolds, Inc., 15 East 48th St.

MIYAKO—JAPANESE CUISINE, 340 W. 58th St. Columbus 5-0577. Famous original Sukiyaki—cooked right on your table. Tempura Cuisine. Excellent luncheon & dinner. Open 12 to 11 P.M. Air Conditioned.

RESTAURANT MAYAN, 16 W. 51st St., Rockefeller Center. Popular rendezvous for luncheon, cocktails, dinner. Unusual atmosphere. Luncheon entrées from 60c, Dinner prix fixe from \$1.50; also à la carte.

GRAND CENTRAL TERMINAL RESTAURANT and Oyster Bar. Lower Level, Grand Central Terminal. World famous for all sea food. Steaks and chops a specialty. Lunch from 65c, Dinner from \$1.00; also à la carte.

ROCKEFELLER PLAZA RESTAURANT—32 W. 50th St. Smart but informal. Plaza Room—club breakfast 60c, plate luncheon from 75c, dinner from \$1.00, cocktails from 25c. Old New York Room—plate luncheon from 75c, dinner from \$1.00. Cocktail lounge. Cocktails from 25c.

24 WEST 55 ST. CAFE & RESTAURANT (Rockefeller Apartments—off 5th Ave.) Smart, restful atmosphere—excellent cuisine. Luncheon from 60c, large cocktails from 25c, dinner from \$1.00; also à la carte.

CAFE LOUIS XIV—15 W. 49th St., Rockefeller Center. Cuisine Classique. Fine Wines. American Bar. Prix Fixe Luncheon \$1.50. Pre-Theatre Dinner \$2.00; also à la carte. Music, 5 minutes from theatres.

CHAMBORD—803 Third Avenue, N. Y. (EL 5-7180). French Cuisine for the gourmet. Novel kitchen behind glass. Cellar for "Connaisseurs". Lunch from \$1.00. Dinner from \$2.00. Air conditioned.

CAVIAR RESTAURANT—18 East 49th Street. "Rendezvous for Epicureans." Direction of Antoine Dadone. Unique cuisine, rare wines. Luncheon, cocktail hour, dinner. Wickersham 2-2224.

JANET OF FRANCE, 237 W. 52 St., W. of B'way. Famous for "onion soup", Chateaubriand Steak. Dinner \$1 up; lunch 65c. Fair or no fair the prices are always the same. Columbus 5-8717.

CAFE TROUVILLE

112 East 52nd St.

Open for luncheon, cocktail hour and dinner. Entertainment during supper.

WHITE TURKEY TOWN HOUSE (In New York City). Superb food in a charming, early American atmosphere. Luncheons from 95c. Cocktails. Dinners from \$1.25; Sunday from \$1.50. One University Place, on historic Washington Square. (In Connecticut, it's the White Turkey Inn—same management.)

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Special three course luncheon \$1.60, served 11:45 to 3. Four course dinner \$1. Soundproofed. Bar and Grill.

CAFE ST. DENIS—11 East 53rd Street, EL 5-8032. A real French Restaurant catering to cosmopolitan palates. Air Conditioned. Lunch from 75c. Dinner from \$1.25. Also à la carte.

SCHRAFFT'S. Home of Fine American Cooking. Breakfast, Luncheon, Afternoon Tea, Cocktails, Dinner, Supper, Sodas, Ice Cream, Cakes, Candy, Club Dinner \$1.35. 38 Schrafft's in Greater N. Y.

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KUNGSHOLM, 142 E. 55 St.

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4 W. 49th SUSAN PALMER 11 A.M. to 11 P.M. No better food any place at any price. Specialties every day by popular demand. Luncheon from 65c—Dinner from \$1.00. Try the famous oyster bar.

RESTAURANTS—dining

LAFAYETTE—9th St. at University Place. Renowned for French Cuisine since 1883. Prix Fixe Luncheon and Dinner. Also A La Carte. Good wines. Dinner music. Also French Café.

COLBERT 12 East 49th Street

Luncheon from \$1.25. Dinner from \$2.00. Sea Food Bar—Beefsteak Garret. One of America's most unusual Restaurants. French Cuisine. PLaza 8-1865.

RESTAURANTS—with dancing

LE COQ ROUGE—65 E. 56th St. Famous cuisine. Luncheon, Dinner and after theatre. Dancing—Entertainment. George Sterney's Orchestra and Tisdale's Trio. Reservations. PLaza 3-8887.

LARUE—45 East 53rd Street, VOI 5-6374. New York's smart rendezvous. Cocktails, dinner, supper. Eddie Davis' & Joseph Smith's orchestras. Continuous dancing 'till 4 A.M.

ST. MORITZ-ON-THE-PARK, 50 Central Park South. Dinner and supper dancing in the Cafe de la Paix, featuring 'Round the World Bar and Sidewalk Café. The home of the famous Rumpelmayer's.

LOUNGE BAR

WHALER BAR—Madison Ave. at 38th St., N. Y. Board the whaler "Wanderer" as she gets under way with a full cargo and all hands on deck. Pull up to the captain's table and have your tot of pilot's grog. Special shoppers' luncheon from 55c.

FOOD FOR BEAUTY

HELENA RUBINSTEIN'S ZURICH LUNCHEON 715 Fifth Avenue. Where smart women learn to diet for streamlined vitality in an atmosphere of international chic. Four-course luncheon, \$1. to \$1.50.

LONG ISLAND

ROUND HILL RESTAURANT. Séjour des Gourmets, So. Huntington. Cuisine Française. Dining al fresco. Wines & Liquors. Open all year. 34 miles from N. Y. on Jericho Turnpike, Rt. 25. Huntington 1371.

ROSLYN MILL TEA HOUSE. In Roslyn on route 25A. Old Grist Mill built in 1701, replete with Colonial charm and atmosphere. Luncheon, tea or dinner on terrace overlooking harbor.

NEW JERSEY

HANS CHRISTIAN ANDERSEN, Paramus. 15 min. from Geo. Washington Bridge. Route 4. Luncheon, cocktails, tea, dinner. Dutch Oven Chicken & Cape Cod Pecan Pie. Closed Mondays except holidays.

OLD MILL INN—Route 32 between Morristown and Bernardsville. Picturesque old inn amid historic surroundings. Delicious food. Fine wines and liquors. Outstanding country restaurant. Air conditioned.

NEW YORK STATE

THE TOWER INN (2 miles east of Amsterdam on Route 5, Mohawk Turnpike). Noted for thick steaks and chops, broiled over the coals. Southern chicken, fresh vegetables, crisp salads. Restful surroundings.

CONNECTICUT

THE BARNACLE, Bradley Point, West Haven. Off Route 122. Specializes in fresh lobster—also chicken & steak. Luncheon, Tea and Dinner. Fine wines and Cocktails. April into November.

CURTIS HOUSE, Woodbury—On Route 6, 20 mi. No. of Danbury. Famous Colonial Inn since 1754. Onion soup au gratin, charcoal broiled steak, flaky chicken pie, salad bowl, cocktails. Rooms furnished with antiques in 18th Century atmosphere.

1836 HOUSE in Torrington, opened this year. Twenty miles north of Waterbury. Delightful Colonial rooms and superb food at beautiful estate on Main Street, yet in the country.

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WEBER DUCK INN, Wrentham. Internationally famous Restaurant. When visiting New England don't miss this famous Inn, located on Route 1A, halfway between Providence, R. I., and Boston, Mass.

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MONUMENT INN

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from left to right

Black wool with red and blue grosgrain bow. 85.00

Black Rodier wool and rayon jersey. 110.00

English cotton-back velveteen in gray. 95.00

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For autumn excitement, a suit
red as a cock's comb—tempered
with brown and taupe. Nettie
Rosenstein's tweed suit with
taupe silk jersey blouse. Suit
and felt hat from Bonwit Teller

Luxury Sensation OF THE YEAR

1940 HUDSON COUNTRY CLUB SIX *and* EIGHT



Car shown is new Hudson Country Club Six Touring Sedan, \$1018*, delivered in Detroit, fully equipped.

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Here is the kind of car everyone hopes, some day, to own . . . a car so strikingly beautiful, so big and roomy, so smooth and powerful, that there's nothing left to wish for. And you can easily own it now . . . for its cost is no greater than that of the ordinary "moderately priced" car!

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NEW HUDSON SIX • NEW EIGHT *and* SUPER-SIX • NEW COUNTRY CLUB SEDANS

Vogue's-Eye View of Autumn Fashions



FOR the eyes of many, this issue was planned. For the worldly-eyed (who might dare that crusader hat at the left): cargoes of Paris importations with so many varied silhouettes that, for once, no two women need look alike... except for their small, corseted waists. For starry-eyed brides: such different wedding-dresses as Victorian hoop or pre-War hobble-skirts. For mature eyes: a wardrobe that the Grand Duchess Marie planned and America imported. For young eyes: clothes that slide nimbly under twenty dollars and twenty years.

For the canny eyes of budget-dodgers: both mental and material aids. Their eyes, more than others, must be certain, trained, unwavering, far-sighted (reading this publication helps). When even one mistake is fatal, it pays to know how you want to look before you buy.

For still other eyes: a glimpse of the magnificent new art book that is the talk of the town, *A Treasury of Art Masterpieces*; some sly japery about Harpo Marx; a new portrait of the Duchess of Windsor; and a futurama of the entertainment in store for New York this winter.



LANVIN'S BREATHTAKING DÉCOLLETÉ GOWN...enchancing exception to the covered-up rule at the Paris Openings. Of silk moiré faille

What America Imported from the Paris Openings

THE Paris clothes have arrived in America. Created in the atmosphere of impending war, carried out as the atmosphere grew darker, they were shipped out of France and arrived here just before the outbreak of war.

Just how long Paris will go on designing clothes, one can only hazard a guess. During the last war, French creative channels were not entirely dammed up. With the almost defeating lack of labour, materials, and esprit, the couturiers continued to do what they could. And they may do the same during this crisis...even though we hear from Paris that Monsieur Lelong and Monsieur Barbas, who is head of the house of Patou, have reported for military duty, that Captain Molyneux's organization is making uniforms, that Mr. Charles Creed is joining up. However, some of the houses, perhaps those headed by women, may continue to make clothes. As long as they do, Vogue will continue to show them.

A psychologist might say that the fashions created during this crisis fall into two classes: those of Reality, those of Escapism. Into the latter category go many of the evening clothes. Retrospective eyes were turned backwards toward paintings, toward the Arabian Nights, toward the past for these imaginative clothes—possibly because those eyes dared not look forward. A touch of unreality is on them all. But the day clothes are another matter. In them, you have the other side of the French mind. Imagination is fine for evening, but the day dresses are practical, simple, and, we might add, very close to perfection.

Underlying and underlining almost all the clothes, day and evening, is the new laced corset. Its grip on fashion is no idle rumour. Before many an American mannequin could get into the new French evening models, before she could get the waist hooked up—she was laced into one of the new corsets. Two, three, four inches—a waist dwindles under them. Controversies rage on their constrictive powers, but the best of the new versions are a far cry from the old rib-crushers. The back is laced, the front is boned, the waist diminishes you, the top inches up toward the bust, the sides are cut away to release the hips—but, never fear, you'll know no torture.

DAY DRESSES. Often you can't tell what it is that makes a Paris day dress the masterpiece that it is. Henri Bendel imported a Balenciaga that baffles definition, but it has what one seeks—a black wool jersey dress with a band of violet jersey set in the small waist and more of the violet circling the neck. You can see it by turning to page 53. And trust Mrs. Adam Gimbel of Saks-Fifth Avenue to find a black dress that no debunker could call a Little Black Dress. It's a Schiaparelli, smocked in snugly at the waist, and punctuated by buttons that look as though they were made of gold lace. One of Schiaparelli's famous apron-dresses was brought back by Jay-Thorpe. One of Bruyère's dresses, with a corset vaguely outlined on it, is among Milgrim's unusually large and unusually fine collection of importations. Three or four wafer-waisted black dresses from Balenciaga's fine Spanish hand are at Bonwit Teller's. And on pages 88 and 89 are several day dresses America is wildly enthusiastic about.

TOWN SUITS. A suit that lights up every eye is the heather tweed Molyneux that Hattie Carnegie brought back. She likes it so much she's ordered one for herself. A simple suit with an orchid blouse and a sprig of heather on its lapel. These little sprays of heather are like a signature on every Molyneux suit. For well-mannered perfection, see the Balenciaga suit Bergdorf Goodman brought back. (Continued on page 126)

(OPPOSITE) One of the lovely "Infantas" to emerge...one of Paris' many imaginative excursions into the past...is this picture dress by Lanvin, of almond-green and rose faille. (Imported by Henri Bendel)



CHANEL's casual grey wool jersey dress; grey tweed coat with mock astrakhan—wool, not fur. Descat hat. Salon Moderne, Saks-Fifth Avenue

Jersey

Jersey Jersey

BALENCIAGA'S important black and violet wool jersey dress—made more important with a silver fox shako and muff. All at Henri Bendel

CHAIR FROM FRENCH AND COMPANY





Lelong's dinner-dress,
black silk jersey-red crisscross bodice-
white linen vestee.
Hattie Carnegie

Molyneux's dull lamé
don't-dress-for-dinner dress.
Marten scarf, lamé turban.
Jay-Thorpe



Ilka Chase in Paris Importations

Above: Alix is the producer and Ilka Chase the wearer of this dinner drama. A sheath, half orange, half black velvet, with a hip ruche veering out below a small waist. Imported by Bergdorf Goodman

Opposite: Molyneux's ankle-skirt that's making an entrance—worn here by Ilka Chase. Billowing black net skirt and bodice, black silk Lyons velvet bolero. Imported by Bergdorf Goodman



People are talking about....

. The War, the bulletins, the invasion of erosive emotions into our lives. The clipped voice of Raymond Gram Swing explaining, explaining, explaining current events that seem merely the recurrence of events which never intended to recur. The sudden emergence of "The Beer Barrel Polka" as the song of the British troops. The Charles Sheeler one-man show at the Museum of Modern Art. The Hermann Rauschning analysis of the Nazi movement, and its will to destroy, in his new book, *The Revolution of Nihilism*.

. The newspaper head-lines of to-day and those of twenty-five years ago, with the *Brooklyn Eagle's* banner on September third—just "War" in great black block letters. The effect of the War on the theatre, clothes, the opera, and the new corset. The feeling of uncertainty, of living in a tightened-up world, as though we were being squeezed by a giant nut-cracker. The relief of trivia, which seems far more trivial than it is, and therefore so much more fun. The romantic record, "*J'ai ta Main*," sung by the French crooner, Charles Trenet, who wrote the words and music himself.

. The radio coverage of the War, and the people who have radio jitters from listening to every analyst, every round-up of correspondents, as though they were listening in on a baseball broadcast, waiting for something powerful to happen every fifteen minutes. The George White "Scandals." Ludwig Bemelmans' three new books—Bemelmans, odd and capering, whose deceptively simple writings are the result of a rococo imagination that is both innocent and brutal. The next session of the Dies Committee and what Browder will say to Dies and Dies to Browder. The Stalin-Hitler pact and the number of people who knew about it. The hissing and the abbreviated crying at the newsreels.

. The charm, the remote security of the period in Louis Untermeyer's new autobiography, *From Another World*, in which he tells, for the benefit of his three young sons, what the world was like when he was young, when the Liberals were fanatics about poetry, and the arts, and beautiful letters, instead of *Realpolitik*.

. The four new galleries just opened at the Whitney Museum, which has a comforting Americanism these days. What the future will be of Grover Whalen's World of To-morrow. The melted sugar melody, "Over the Rainbow." The movie, "The Women." Two books belonging to another far-off time—Lord David Cecil's biography, with its Victorian scandal, *The Young Melbourne*, and David Lloyd George's *Memoirs of the Peace Conference*.

. The sudden slapping down of the New York Board of Censors on the touching French movie, "Harvest," strong, simple as a day lily. The four ways to sift out propaganda from the news. The solidity and the oblique pertinence of "Ararat," the Elgin Groseclose book. The careless, lounging performances of Cary Grant, one of the few who can say pixie lines without sounding like a pixie. The new George Kaufman-Moss Hart comedy, "The Man Who Came to Dinner," all about Alexander Woolcott, that fabulous modern Gothic zany.... Dorothy Thompson. War. Chamberlain, Daladier, Hitler, Poland.... And gas masks on children.



COMMISSIONED BY H. R. H. THE DUKE OF WINDSOR

FROM THE KNOEDLER GALLERIES

The Duchess of Windsor
from the portrait by Gerald L. Brockhurst
Number 10 in Vogue's series—"Portrait-Painters of To-day." [Article on page 106]



NEW YORK FUTURAMA

HERE, in these side-show niches, you can see a preview of New York's winter fun, the winter futurama. The season may be lively and lovely, but there is an odd, tense, perilous touch to everything, as though, in pleasures, every one were cat-walking along the narrow railing of an infinite bridge.

THE BALLET—first there will be the Bali Ballet, with the beautiful, ivory-coloured Devi-Dja. Then there will be the Ballet Russe de Monte Carlo with its new ballets, with settings and costumes by Matisse, and Dali, and Berman.

"PINOCCHIO"—there will be Disney's Christmas gift—the full-length movie of the wooden boy who comes to life. This time, he looks a bit like Dopey.

CARNEGIE HALL—with its wrapping-paper brown walls—will have Flagstad, Rachmaninoff, and Heifetz.

THE HORSE SHOW—pageant of sporting prints—will be at the Garden.

THE THEATRE—Helen Hayes will be the core of "Ladies and Gentlemen"; Gertrude Lawrence, the fascinator in "Skylark."

PICASSO will have the great winter art show, with everything from his first sentimentals to his bold brutalities, at the Museum of Modern Art.

"GONE WITH THE WIND" will blow through.

THE METROPOLITAN OPERA will celebrate Artur Bodanzky's twenty-fifth anniversary as its conductor. Cliques will wrangle over Italian operas, over Wagner. And everybody will wait for "Die Meistersinger."

NEW MUSICALS—George White has "The Scandals," and George Abbott will have "Too Many Girls"—both all beads and feathers and illusion.

NIGHT-PLACES—Féfé's Monte Carlo; a cosier El Morocco; and the St. Regis' new Hawaiian Room will be opened.

THE PLAYWRIGHTS GROUP this season will have Maxwell Anderson's "Key Largo," with Paul Muni.

PARTIES, PARTIES, PARTIES—the whole, entrancing young sweep of debutante parties. And finally when the season has unrolled, like a dropped spool of thread, there will be the final delight—the stars, and the sweetness of Christmas.





Harpo wouldn't talk

*the case of the inscrutable Harpo Marx
and the fantasy of his jaspery in private life*

by Oscar Levant

THE two most celebrated silent men of the now articulate films exercise an irresistible fascination for some of the greatest conversationalists of our time. For more than fifteen years, the first person that almost every visiting celebrity to Hollywood has expressed a desire to meet is Charlie Chaplin; inevitably in second place is Harpo Marx. One can only conclude that there must be some subconscious attraction in their silence. Every one wonders what a man who never says anything sounds like. I once asked George Kaufman if he had heard from Harpo, and he replied: "How can you hear from him? He can't write, and he can't talk."

Though Harpo Marx is possibly the most ill-informed man I have ever encountered, it was as a consequence of his fascination for savants and celebrities that I met at his home in Hollywood some of the day's most distinguished citizens. One could never be sure, in accepting a dinner invitation to Harpo's, whether one's companions would be H. G. Wells and Don Budge, or Somerset Maugham and Salvador Dali. Frequently the combinations were even more remarkable than these—Aldous Huxley and Maxie Rosenbloom.

Harpo spends considerable energy living up to Alexander Woolcott's characterization of him as an incurable zany—a well-meaning, but misguided bit of propaganda which, I am sure, has taxed Harpo's ingenuity for all of ten years. Actually, as Howard Dietz once remarked: "He is the most normal person I know."

One of Harpo's distinguishing traits is his fondness for receiving guests as he plays the harp in a pair of shorts. Deeply immersed in a Bach bourrée or his pièce de résistance, "Mighty Lak' a Rose," with an interminable cadenza, he will greet them blandly, calmly indifferent to their surprise. His pretence of having forgotten the invitation is beautiful to see.

Once, Harpo and I went to Woolcott's place in Vermont for a week-end, together with another mutual

friend, Charles Lederer. Before getting on the train, we prepared ourselves for the trip and the week-end by buying seven "Tarzan" books and two quarts of ice-cream. We had barely pulled out of the station when Harpo, after a short tour of exploration, returned with word that there was a stunning girl in Lower 7. Summoning the porter, we dispatched a message suggesting that she join us for a spot of ice-cream. In a moment he returned, followed by a veritable Gargoyle. While she consumed a full quart of ice-cream, Harpo quietly disappeared.

On another occasion, we were driving on Long Island, when Harpo saw ahead of us two prim dowagers driving an ancient Baker electric. He drew abreast of them, and, with his most oafish facial expression, he leaned from the car, pointed a finger in a generally westerly direction, and inquired: "Denver?"

I had a personal experience with Harpo's humour several years ago, when Harpo, along with the other Marxes, settled permanently, to work and live, in Hollywood. Nightly, when I returned from doing a broadcast here in New York, there would be a wire from Harpo, urging me to come out and spend a few months in Hollywood. Harpo's wires became more tantalizing, and I finally picked a fight at the studio to get out of my job. This accomplished, I sent a wire to Harpo, saying: "Have you room for me?" He wired back: "Come, but have no room."

Naturally I was furious, and poured out my resentment at this treatment in a wire to S. N. Behrman who was visiting Harpo. He answered promptly, saying: "Come, will take care of you." In sequence, came a telegram from Harpo, saying: "I love you, but can't live in the same house with you." The matter reached a climax when Behrman sent a mollifying message to me. I accepted *his* invitation, but not Harpo's. On arrival I refused to acknowledge Harpo's greetings or talk to him. For the next four months I had lunch, dinner, and supper at

Harpo's, without exchanging a word with him. I talked with any of the sixteen other persons who invariably sat down to dinner at his table, but never with Harpo.

After I had been at the Pension Marx for upward of four months, thoughts of returning to New York naturally identified themselves with the hope of a job—possibly with the producer who was the honoured guest one evening at dinner. We had scarcely disposed of the entrée when Harpo turned to this producer, remarking in a loud, clear voice which nobody at the table could ignore:

"Oscar says you have no talent." With that, he quietly resumed his dinner. This was embarrassing to me, even though I do not embarrass easily, and I said: "Harpo, that's a dirty trick." Baffled, and not quite sure what to say, the producer attempted to relieve the tension by saying: "What's the difference, as long as I'm a nice fellow?" To this, Charles Lederer interposed helpfully: "That's a moot point."

Harpo, perhaps, valued the presence of his literary guests because their talk acted as a powerful soporific on him. I have rarely seen the equal of the mellow, easeful mood that would descend on Harpo after an hour or two at the dinner-table. He would be utterly charming to his guests until the inevitable reaction set in. Then he would politely excuse himself, and go up-stairs to bed.

One of Harpo's favourite literary dinner-guests was Aldous Huxley. I enjoyed him because his thorough knowledge of music, and his great sensitivity to it, formed a bond between us. Because of his excellent scientific equipment, Huxley was present in Hollywood as a consultant on the script of "Madame Curie," to which Greta Garbo had been assigned. To ensure the scientific accuracy of the script, many elaborate preparations were being taken, resulting in innumerable story conferences. At one of them, the discussion turned to the nature of Madame Curie's scientific accomplishments, and Huxley launched into a fascinating exposition of atomic structure, the function of the molecule, and other related subjects.

This was not merely an authoritative statement of the whole atmosphere in which the film was immersed, but also a brilliant monologue, embellished by all of Huxley's subtle feeling for words and his exceptional skill in narration. As he approached the climax of his excellent, logical discourse, some one asked querulously: "Come, come. What's the story point?"

Regardless of whether a visitor to the Coast was a cabinet member, a banker, or the dean of a university, he rarely appeared in Hollywood without a letter of introduction to Harpo. In due course, he would make his way to the Marx dinner-table, where Harpo presided over his cluster of disciples like a mute Socrates.

As possibly the only prominent movie performer—aside from singers—to be identified with music, Harpo was naturally a figure of some prominence in Hollywood's musical life. Actually, when Leopold Stokowski first appeared in Hollywood and was invited by his host to signify a choice of dinner-guests, he specified Harpo and Irving Berlin. It was possibly merely a coincidence that neither of the eminent musicians he invited can read music.

As an intellectual fourth in this tournament of confusion, I was present as a sort of enharmonic modu-

lation between the world of popular music inhabited by Harpo and Berlin, and concert music represented by Stokowski. Whether with or without malicious intent, Berlin—whose attitude toward concert-hall music is self-defensively aggressive—remarked to Stokowski, as an ice-breaker: "I saw you in '100 Men and a Girl,' and I thought your hands were beautiful."

Stokowski accepted this compliment with appropriate modesty, but thereafter directed his attention to Harpo, in whom perhaps he discerned a more sensitive soul. The conversation reached an impasse, however, when the conductor inquired of Harpo: "How do you tune your harp?" "Backward," replied Harpo.

Stokowski recoiled in frigid disdain, fearful that he was being ribbed. Actually, however, Harpo spoke with utter truth. He does tune his harp backward, for that is the way he learned the instrument—wholly by ear—and that is the way he still plays. An amusing parallel in this regard is the fact that Chaplin's violin, like Harpo's Lyon and Healy, can not be played by any one but its owner, for Chaplin is left-handed, and the strings are arranged in the reverse order—the F String where the E ordinarily is, and so on across.

Not only did Harpo learn his instrument by ear; he still absorbs all the additions to his repertory in the same way. He has a particular fondness for Bach, influenced somewhat by the fact that he learns almost all his music from listening to records by Andres Segovia, the Spanish guitarist. Since Segovia plays very little but Bach and Castilian music, it is understandable that Harpo's gamut is similarly from B to C.

Harpo once had certain pretensions as a composer, which I attempted to foster by increasing his knowledge of harmony. He composed two pieces, which he delights to play under all possible circumstances: one called "Elmer" and the other "Aphrodisiac."

Among the musical guests to be encountered at Harpo's, I remember with particular vividness Mischa Elman. After dinner we went to see "Reunion in Vienna," and the treatment of the Hapsburgs distressed Elman considerably. He recounted his experience in playing before the old Emperor Franz Josef, and said they were not that sort of people. When it was pointed out to him that medical records show that the Hapsburgs were an epileptic family, he responded: "If they were epileptic, then why didn't they have fits in the picture?"

Present at this gathering at Harpo's was an eminent movie producer, who listened to a critical dissection of several of his recent pictures with considerable tolerance. When every one had had his say on his productions, he launched into a long defence of his activities, outlining the problems involved in their production, the vast sums of money that had been spent on authenticating details, the stupidity of his actors, and the erratic performances of his script writers. He had scarcely paused for breath when Elman inquired mildly: (Continued on page 116)



Paris clothes for the older woman . . .

ANDRÉ DURST



AGNÈS DRECOLL'S BLACK RAYON CRÈPE DRESS WITH PAILLETES • NASENTA DÉCOR



AGNÈS DRECOLL'S BLUE RAYON CRÈPE DINNER-SUIT WITH METAL EMBROIDERY

...selected by the Grand Duchess Marie

—shown at Lord and Taylor

ON these two pages are clothes that reflect the dress philosophy of the Grand Duchess Marie, member of the former ruling house of Russia. A distinguished and active older woman, she has made for herself in America a triple career—author, lecturer, and photographer. While in Paris recently, she collaborated on choosing this wardrobe—a wardrobe to help give you the poise and assurance that belong with years.

Suppose you are unmistakably an “older woman.” Your clothes should say it with confidence and pride. Suppose you have kept your figure, as so many women have. Bulges that betray years are unnecessary, these days. But even if you are as slim as your daughter, and nearly as active, you are nevertheless beset with clothes problems.

Not for you the frou-frou, the merely pretty, the too-casual, or those “incidental” clothes that the young can cope with. Your whole wardrobe is based on the fundamentals of good lines. You know that one well-cut dress—for example, either of the two below—is worth twenty mediocre ones. That the length of your skirt, the placing of your belt, the width of your sleeves must be studied to the fraction of an inch. That subtle colours—the new taupes, deep plums, stormy greys, dull blues—such as the blue, second opposite—are as much your colours as the once inevitable black. That your first necessity is the best corset you can buy. That you need really to “edit” your wardrobe—to choose, to discard—finally to have just enough and everything right.

The clothes on these pages reflect such sound philosophy. The models are from two Paris houses that, for years, have designed clothes for the individually smart, mature Frenchwoman. They have been developed for American women through the co-operation of the Grand Duchess Marie and Lord and Taylor. (Continued on page 121)



ROSEVIENNE'S BLACK WOOL DAY DRESS. RED FELT HAT, BLUE BRAID



ROSEVIENNE'S BLACK WOOL SUIT. VEILED TOQUE • BOUCHERON JEWELS



Her first long skirt for day—since 1924. You *may* look like this sooner than you think. Not to-day, but to-morrow...maybe. This above-ankle day skirt is just a lengthening shadow, but watch it. First edition—black wool, moulded precisely like the corseted figure under it. (Persian lamb bolero; Suzy hat.) Bonwit Teller; I. Magnin

Her first long skirt



PARIS DRAMA AT THE OPENINGS....Chanel's ostrich covers your head, a pailletted veil covers your shoulders (Hattie Carnegie). Molyneux's last-century tippet, muff, and hat cover you with leopard—for night-spots. Contrasted with this modesty, a tangerine velvet dress. Schiaparelli's tight, tubular jacket is of plaided velvet (Henri Bendel). She ties the ostrich with a fabulous, frilled tulle chin-strap



SCHIAPARELLI harem skirt turns under—stops ankle-short. Stiff satin—worn with Perugia's button boots to match



ALIX's harem coat turns under—sweeps the floor. Brocaded velvet with moyen-âge sleeves—over a flame-red velvet dress



*Paris
evenings—
Colour
changes*

VIVID MODERN MASTERPIECES...Vionnet's hooded orange crêpe gown, imported by Hattie Carnegie. Vionnet's short black velvet wrap with a horseshoe scarf of black fox—(it can be lifted and worn as a hood, too)



NINETEENTH-CENTURY BLACK-AND-BROWN...suggesting Constantin Guys' Second Empire ladies. Balenciaga's silk velvet jacket and dress, faille-banded. Lord and Taylor; Marshall Field; Ransohoffs. Next, Bruyère's silk faille dress, satin jacket, and tiny felt hat. Bergdorf Goodman



LELONG'S ROBIN HOOD COLOURS...bold outlaw green and red. First, a satin cape flowing from a mink yoke. Second, a broadcloth coat with Persian lamb. Both imported by Bonwit Teller. (Eyes and lips masked with Lelong's Robin Hood make-up)

comes love...

comes marrying...

comes the trousseau hunt...

You could fly in the face of tradition and wear, over your cloud of tulle, a Velasquez Infanta head-dress—bow-knots of white velvet, or loops of white satin cascading over each ear. See how it's engineered on page 114. Follow the lovely picture through by wearing one of Balenciaga's picturesque white satin Velasquez dresses—several are now in America.

Your prayer-book could be covered with a fragment of heirloom lace. Your bridesmaids could walk single file, like lilies growing in a row, instead of two-by-two. You could make your waist look as small as your wedding-ring if you laced it up with one of the new corsets.

Scarlett O'Hara marries—so could you—in an engaging bonnet of tulle, tied under the chin with a white velvet bow. You could cap all your hair in a pearl-studded snood and throw over that a mist of tulle. Instead of one bouquet, you could carry a nosegay in each hand—Molyneux proposes that on page 75. Your bridal slippers could be of starched white lace. Your bridesmaids could carry sprays of maidenhair fern. (A new process makes it everlasting.)

When you toss your bouquet over the banister, you could toss one that breaks up into several separate nosegays. Think how that will please. Several girls, instead of just one, catching bouquets and bound for matrimony within the year. A clever florist thought this up. You could snatch an idea from all the current fur stoles and have your bridesmaids wear long stoles of leaves—possibly ivy, philodendron, or glistening lemon leaves.

You could drift down the aisle in a bustle dress, an Empire dress, a Victorian dress (page 75), a skirt so wide it brushes the pews, or a skirt as narrow as Lanvin's pre-War peg-top (page 75). You couldn't do better than legendary white: satin, velvet, faille, tulle. Counter-proposal for satin: a white satin damask sprigged with white flowers. When Miss Anna Glenn Butler marries this autumn, everything will be Victorian—she in white satin, her bridesmaids in leaf-green taffeta, with floor-sweeping sashes hemmed with real flowers.

For a quiet second marriage, or a marriage in haste, you could repeat the vows in that attractive suit on page 78—its jacket of pearl-grey duvetine. Think how well yellow orchids would chime with the grey. Or you could marry in that enchanting Chanel black silk velvet suit, pearl buttons down its façade, a ruche of white under your chin. (Page 63, September 15 issue.)

A mother could wear—at her daughter's wedding—Molyneux's dull gold afternoon dress, which would be especially effective under a mink coat. If the wedding is quite formal, she couldn't do better than the taupe wool suit with a long skirt (be sure that it's just ankle-length) shown on page 96 of the September 15 issue. Echo the pink lace blouse with pink ostrich tips on a hat of baum-marten or blue fox, and wrap up in a large stole of marten or blue fox.

When you change into your going-away things, change into one of these. That wonderful turquoise duvetine dress of Vionnet's, with a huddling, hooded jacket of sheared beaver. You saw it on page 44 of the September 1 issue, and it's on these shores now. Or that soft green corduroy velvet suit of Vionnet's—a deep red belt at your waist, deep red gloves on your hands, a nutria hat on your head, a nutria muff dangling from your arm.

Into your going-away bags, pack some of these. If the trip is via boat or motor or plane, Vionnet's greatcoat of pearl-grey camel's-hair, buttoned with tortoise-shell buttons that echo exactly the tortoise-shell shade of the neat jersey dress underneath. (Continued on page 114)





OPPOSITES ATTRACT BRIDES

(Above) MOLYNEUX's very full wedding-dress is demure, Victorian—it requires a sweet, pretty bride. Of stiff white faille, it has a tight, corset-hooked bodice, yards of skirt with ribbons of shirred moire. The bride wears a bonnet—and carries twin bouquets of camellias

(Next) LANVIN's narrow peg-top wedding-dress—very un-demure—is designed for a poised, sophisticated bride. Of clinging white crêpe, it has a draped-up skirt dwindling into a long train. The veil, with satin and pearl appliqué, is caught to a skull-cap of satin

(FACING PAGE) This Polonaise wedding gown requires the 1890 figure—rounded hips, tiny waist, moulded bosom. Stiff silk faille in deep ivory-white, with 1890 ruching. Pearl-bead mesh snood...orange-blossoms...tulle veil. Milgrim Custom Order Salon will make it



INTENDED not only for a bride, but for any one who wants a few French gestures in her wardrobe—all these importations.

1. Balenciaga's coat of billiard-green broadcloth. It can lead the double life of evening or house-coat. Best; Neiman-Marcus.

2. Balenciaga's grey wool dress—to travel in, to wear under fur coats; with two flaps, it feigns a jacket in front. Jay-Thorpe.

3. Balenciaga's grey flannel suit with new long jacket—you could go away in this. Best; Marshall Field; Bullock's-Wilshire.

4. Piguet's brown wool dress, soft as angora, buttoned from neck to hem, caught up in front. Lord and Taylor; Marshall Field.

5. Molyneux's black crêpe dress with violets—for a trousseau or any smart wardrobe. Best; Bullock's-Wilshire; Marshall Field.

6. Piguet's harem-skirted dress for afternoon. Black crêpe, with underskirt of paillettes. Saks-Fifth Avenue, New York, Chicago.

7. Piguet's horizontal hip drapery on a soft wool dress—a lovely teal-blue. Bonwit Teller; Marshall Field; Bullock's-Wilshire.

8. Alix's warm, brown wool coat, the bodice of black and brown curly lamb. Bonwit Teller; Marshall Field; Neiman-Marcus.

9. Piguet's dinner-dress—for a bride's parties; black satin damask; dramatic back. Milgrim; L. S. Ayres; Marshall Field

SCHALL



SCHALL

PARIS TROUSSEAU

BALENCIAGA's romantic rose-yoked black faille dress and tight little jacket make the Dinner-and-Evening Dress Ideal on a wedding trip. Best; Marshall Field; Neiman-Marcus. (Long black faille gloves, too)

Grey - Grey -

Grey felt pill-box;
Florence Reichman.
Grey Kiskau gloves
of dooskin; Best

Grey with silver fox.
Silk crepe dress;
Hattie Carnegie

Grey with black.
Persian lamb collar,
Forstmann wool duvetine
suit; Saks-Fifth Avenue

Grey -

Grey at night.
Light and dark shades
in a silk crêpe dress;
Bergdorf Goodman



Pearl grey
velvet pillbox,
draped snood;
Florence Reichman

Grey, white,
and black striped
tweed jacket,
grey skirt;
Bonwit Teller



Grafstrom

The genesis of a fabulous book

Frank Crowninshield relates how
"A Treasury of Art Masterpieces"
was conceived, printed, and realized

A DAY or two following the publication of this issue of *Vogue*, *A Treasury of Art Masterpieces* will make its appearance in the bookstores. Two reasons for reviewing it in *Vogue*—for mentioning, at length, the three reproductions from it which are included in this article, and for revealing some of the major mysteries of photographing, engraving, and printing it in colour—stand out preeminently. First, the book—which includes one hundred and forty-four reproductions of great paintings, from Giotto to Picasso—has already set an amazing record in American publishing, no single volume, within its price range, ever having achieved so great an advance sale or called for so large a capital investment. Second, *Vogue* itself, if not exactly a godmother to the *Treasury*, or even its attending dry-nurse, did, at any rate, assist actively in preparing its elaborate bassinet.

The practical details of the *accouchement* had better be mentioned first. The book's parents, then, are Simon and Schuster. Their offspring weighs eight pounds and measures, perhaps oddly, ten by fourteen inches. The prodigy is now offered by its publishers, *in loco parentis*, for an adoption fee of about ten dollars.

The first edition consisted of fifty thousand copies, but a second edition of twenty-five thousand is already off the press. Its plates are of a size with the three reproductions that accompany this essay. New colour separations and new engravings were, in practically every instance, made of the paintings. The pictures, which were photographed in the principal museums, churches, crypts, and private collections of Europe, England, and America, are arranged according to their schools and epochs, and shown in their proper chronological order.

The author of the *Treasury* is Thomas Craven, who contributes to it an illuminating introduction and full and significant notes concerning the canvases and masters concerned. (His two books, *Men of Art* and *Modern Art*, have, together, now achieved the somewhat fantastic sale of a quarter of a million copies.)

As regards the second point—the semi-parental involvement of *Vogue* in this prodigious enterprise. It should be explained that *Vogue* itself is only a part of a complicated publishing organism called The Condé Nast Publications, which maintains, among its multiple activities, three photographic studios, a colour-engraving establishment, and a great printing plant in Greenwich, at which a variety of books and magazines are printed for other, and outside, publishers. It is precisely that group of Condé Nast photographers, engravers, and printers (the group that, year after year, assists in creating *Vogue*) who were called upon to photograph, engrave, and print *A Treasury of Art Masterpieces*.

Several years ago *Vogue* began publishing a series of notable masterpieces culled, for the most part, from the Mellon,

Bache, Lewisohn, and Frick collections, as well as from the Metropolitan Museum. It was those very reproductions—so correct in detail and so warm in feeling—that decided the publishers of the *Treasury* to carry out this undertaking which had for a long time loomed large, but lain fallow in their publishing plans.

As many of *Vogue's* published masterpieces are now included in the *Treasury*—those by Van Der Weyden, Vermeer, Bellini, Goya, Frans Hals, Degas, Lautrec, Cézanne, Van Gogh, Gauguin, and Picasso, among others—our readers need not be surprised to meet them again in the pages of this somewhat fabulous book.

The difficulties of photographing, for the *Treasury*, more than a hundred masterpieces—and always in four colours—at first seemed insurmountable. For one thing, twenty-four technicians were needed in Europe alone. They visited twenty-four principal cities (their journeys totaling a little over fifteen thousand miles). For another, they were able to secure the active cooperation of even such conservative institutions (to mention Italy alone) as the Vatican, the Pitti, and the Uffizi. In America, the technicians met with precisely the same problems as to staff, journeyings, and the enlistment of good-will from the principal museums and collectors.

As an example of their vicissitudes abroad, the photographers, in making colour separations of the painting showing Christ at the house of Levi (at the Academia, in Venice), were forced to work the entire night long because of the unfavouring reflections which the daylight brought in its train. Furthermore, special permission was needed from the city to induct additional electric current from the street; to ask for special reflectors from the Commander of the navy-yard; and even to employ extra supports for Paul Veronese's forty-foot painting.

Again, in order to photograph those amazing frescoes by Giotto at Padua, new and stronger lights were needed for the "Lamentation," "The Meeting of Joachim and Anna," and "The Flight into Egypt." And so intense are the blues in these particular compositions (which, together with the same painter's decorations at Assisi, are supposed to constitute the supreme achievements of the most extraordinary genius in the long history of art) that a separate tone of blue was needed to render them faithfully on the presses. Parenthetically, these decorations at Padua, begun in 1305, while Giotto was in constant intercourse with Dante, are, a little ironically, still lending life and spirit to a chapel built with the ill-gotten wealth of that same malignant Scrovegni whom Dante afterwards—and so rudely—seated on the burning sands of Hell.

A singular incident also occurred at the Palazzo Ducale in Venice! While photographing Tintoretto's "Bacchus and Ariadne," it was found that second exposures were needed, the first colour-negatives having been rendered abortive (Continued on page 128)



CONDE NAST ENGRAVING

The Little White Girl, by J. M. W. Whistler

From "A Treasury of Art Masterpieces"



CONDE NAST ENGRAVING

Virgin and Child, by Jean Fouquet
From "St. Treasury of St. Masterpieces"



CONDE NAST ENGRAVING

Jan Arnolfini and His Wife, by Jan Van Eyck
From "A Treasury of Art Masterpieces"



HORST

SHOES THAT SHINE... IN THE PARIS COLLECTIONS



For Paquin's black velvet mummy dresses
Perugia made black velvet pumps
with no vamps at all—
just gold kid ballet straps



With Schiaparelli's ankle-length harem skirts,
mannequins wear Perugia's boots
of the same pink-and-green slipper satin—
and they use real button-hooks!

Again...velvet shoes, velvet dress.
Schiaparelli's pink velvet sandal boots
with bengaline straps. A Perugia design



Under Balenciaga's long, full skirts,
square-toed, supple black satin slippers
stand on a two-piece, black wood pedestal—
just like Chinese objets d'art

- (OPPOSITE) Schiaparelli's three antelope day shoes—made for her by Perugia—are here posed in and atop of Boris Kochno's initialled black lacquer shoe-shine box. Top row, first: a brown boot, mink collar. Second: a grey pump, opossum plaque. Centre, navy-blue shoe, kid wedge, strap with "Lastex."
- Bottom row, first: Balenciaga's knob-toed Oxford of black calf, with laced instep, pointed revers. Second, Balenciaga's back-fastened boot of brown antelope, the heel and platform of brown kid



For Schiaparelli's white brocade harem skirt,
Perugia puts a heel right under the arch,
producing the look of a tiny Chinese foot;
white brocade, with green kid heel



TONI FRISSELL

MISS ANNE BULLITT, DAUGHTER OF THE UNITED STATES AMBASSADOR TO FRANCE, William C. Bullitt, photographed at Foxcroft School with the Foxcroft beagles. Miss Bullitt, not yet sixteen, has crossed the Atlantic almost twice as many times as she is years old. Recently, in Paris, she proved herself a competent assistant to her father's staff, in the evacuation of American citizens from Paris

Sainte Nitouche

Christopher Morley writes of
a half-imaginary experience,
and a wholly imaginary saint

I GOT there just at sunset; the perfect time to arrive anywhere. I'd been idling through the hills, a bit uneasy about the beauty of everything. It is beauty touched with terror. The guide-book says that region is "volcanic in origin" (whatever that means); anyhow the mountains have a forlorn shape and look strangely black when the sun gets behind them. Maybe it's a mistake to go touring by yourself: the mind gets too active. I was troubled by the contrast between the queerness of the landscape and the peaceful matter-of-course way people in villages and farms were settling down for supper.

Then, bending down off the ridge, I came in sight of the Cathedral.

The sunset streamed through a gap in the hills and caught that amazing structure in level flush. The terrific square tower rises above the river like a scarped fortress: whether against the Devil or the Saracens and Visigoths I don't know. The long, steep nave runs back to the market-place; the whole thing built of black lava-stone. Even the red and yellow evening light seemed absorbed by that sooty colour, and, though the town was radiant in soft glow, the church itself loomed stark.

Not till you get near can you realize its extraordinary beauty. The great bastions, which carry up the stress clear from the rocky flume below, and the bleak Roman massiveness of wall and sheer are harsh and forbidding. The heavy apse (like a figure in solid geometry) would enchant Euclid, but I was raised on little, flimsy, white New England churches, like wooden lace, and this sort of thing rather appalled me. The American God is a more cheerful, casual, spare-time sort of divinity. But here was a gigantic sanctuary turning its back on the town like the poop of a receding galleon bound for the unknown sea. Just then, across the valley, came the jarring boom of its bell, starting a covey of black birds up from the stone rigging.

In a side street just off the square, I found the inn I was seeking, exactly my kind of bourgeois place where you eat at the big table in the kitchen and the copper pots and pans on the wall catch the light from the stove. And they had a bedroom which looked up sideways at the Cathedral. Over green domes of ilex-trees in the cloister, I could see the strong spine of the roof and the soar of the Tower. Now, seen in oblique, the last sunlight struck sparks from the dark mineral flank of the building, and what had looked so

grim showed its homely touches. In chance angles of cinder-coloured stonework grew bird-sown droppings of pink and yellow flowers; the gargoyles were softened by epaulets of moss.

I don't suppose I can sell you the kind of feelings I had later as I scouted round the square and approached the great church of Sainte Nitouche (of whom I had not heard before). They were feelings both humorous and humble, as I think religion should be. I'm interested in God (I wish I could think it mutual), but especially when I'm abroad. To be a foreigner not only gives one a subtle sense of alarm (the essence of all worship), but also makes one partly godlike oneself. God is the greatest of Foreigners, and divinity of any sort bases its behaviour on reckonings of its own quite inconceivable to the natives. It says things (if you listen carefully) which we've always known intuitively, but which startle us because the accent is so different. And what we take with earnest literalness is sometimes only God's casual slang.

Well anyhow, I could see that the people of this town had tried to let God, or Sainte Nitouche, solve all their problems. Sainte Nitouche had certainly put her mark on the place. Her images, on sale in all the souvenir shops, rather surprised me. They seemed to suggest that she was a kind of Lady Godiva, modestly discarding her gown. But there were also the *Confiseur Voué à Sainte Nitouche*, and the *Épicerie Pucelle Nitouche*, the *Pharmacien Nitouchois*, the *Coiffeur de Dames de l'Abside*, the *Brasserie de l'Évêque au Soir*; all such hopeful mixtures of mundane and pious which scandalize the irreligious American.

The church must have been put up as a kind of dam against daylight, or a drag on the sliding wheel of Time. On a cliff that fronts the whole prairie fire of sunset, it stood like a warehouse of shadow. Its musky dimness had been accumulating there for close on a thousand years: a little sweet, more than a little stale. Actually, I realized with a kind of sickness, it *was* the darkness of a thousand years ago; of a darker age in which anything might happen. It must have been eight or nine centuries since an unhindered draught of air had purged those vaults, and I thought of the long surcharge of human petition and despair gathered in the weary crypts of space.

How terribly afraid men must have been when they built such strongholds against the world. But I suppose terror is the same (Continued on page 131)



DRESS FROM RUSSEKS, MARSHALL FIELD

SMALL PARIS WAIST-LINES...SMALL PRICES

On these two pages, you see five of Paris' best day dresses, in excellent American adaptations. They prove again that no two women need mirror each other this winter. Sensibly priced, they will dent your waist-line rather more than your budget.

(Opposite page) **PIGUET'S** black harem skirt is draped and caught up to a red underskirt. Charles Armour's version, in rayon crêpe; about \$35. (Russeks hat)

1. **BALENCIAGA'S** corset-hooked bodice is public endorsement of the corseted waist-line. In black Crown Tested rayon, for about \$30. (Hat from Best)

2. **MOLYNEUX'S** tiered dress scoops in at the waist—and swoops out for a twin-ruffled skirt. Under \$40 for this version, in black silk-and-rayon taffeta

3. **SCHIAPARELLI'S** apron-dress clings to your lovely new corseted figure—then does a back flip! About \$33, in black rayon crêpe. (Velvet-and-felt hat; Macy's)

4. **MOLYNEUX'S** ripple-flared skirt breaks out from a smooth, rounded hip-line—thanks to clever goring. Under \$40; rose wool. (Brown hat; Marshall Field)



1. DRESS FROM BEST; MARSHALL FIELD



2. DRESS FROM SAKS-FIFTH AVENUE

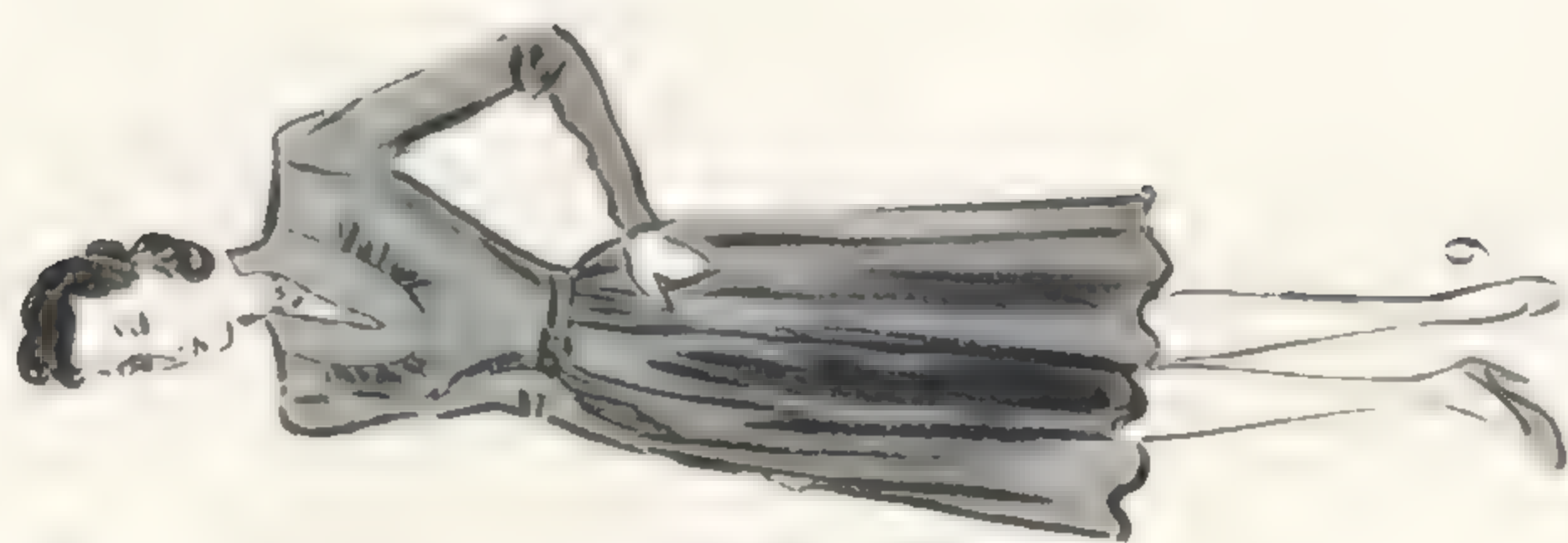


4. DRESS FROM FRANKLIN SIMON; MARSHALL FIELD



3. DRESS AND HAT FROM MACY'S; MARSHALL FIELD

Whispers to a girl with nothing a year



Whispers to a girl with a born-to-the-purple feeling--and a pinched pocketbook. To a girl who beguiles her public with a variety of ingenious tricks. Whispers to abet a girl who makes a Golconda out of her penny-bank.

Plaster a mass of fake jewellery (1) on your background dress. Coral and pearls--setting you back only about \$4. Loot in the form of silvery bullion balls; about \$2. Best.

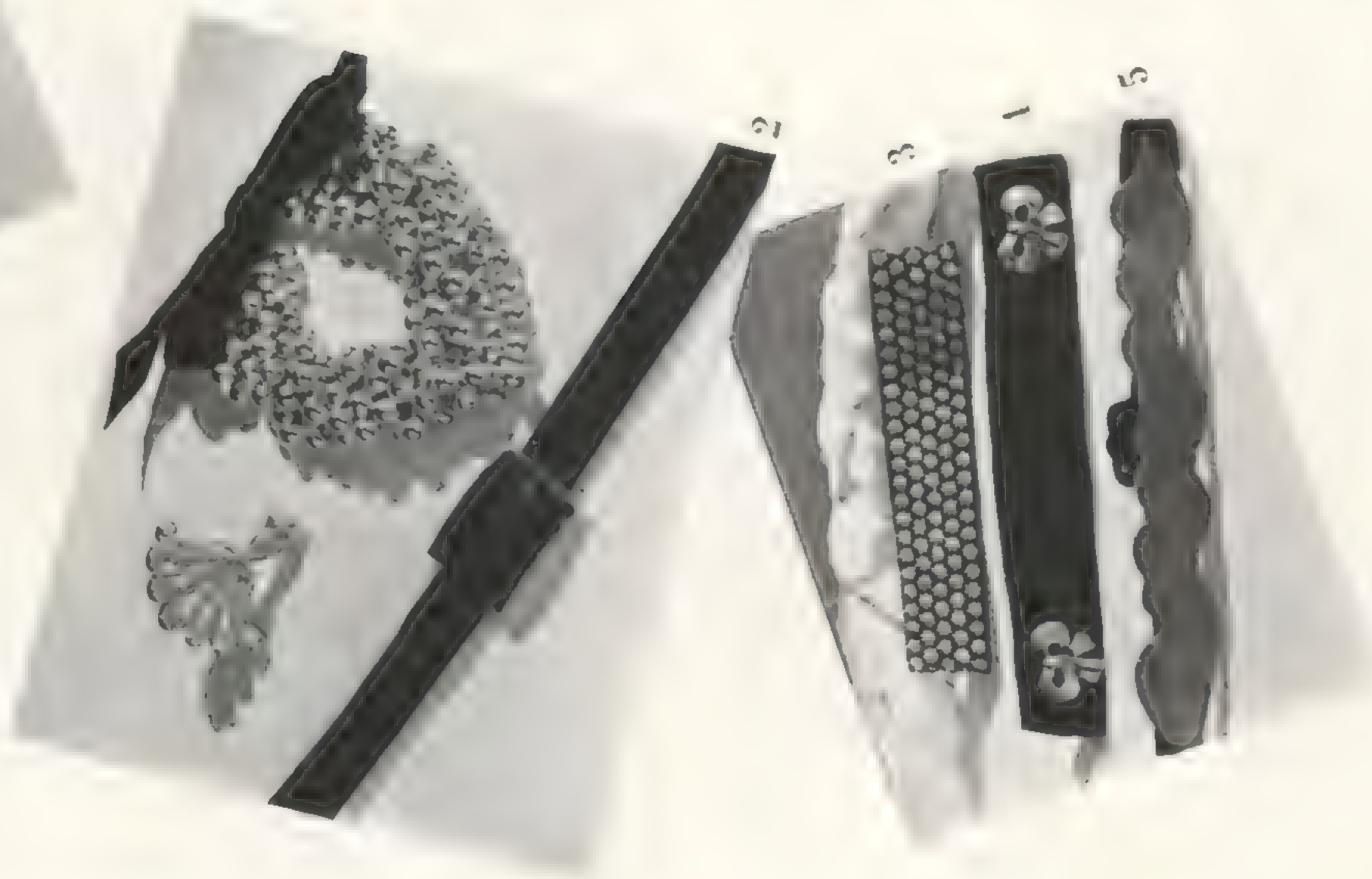
(2) Acquire the golden touch--and mix it with black. Chunky necklace of gold-metal beads and velvet. Unbelievably, less than \$4; Best. A baroque pin of gold-plated wood. About \$2 at Saks-Fifth Avenue. Black suede belt with a gilt-rimmed buckle. Around \$3. Bonwit Teller.

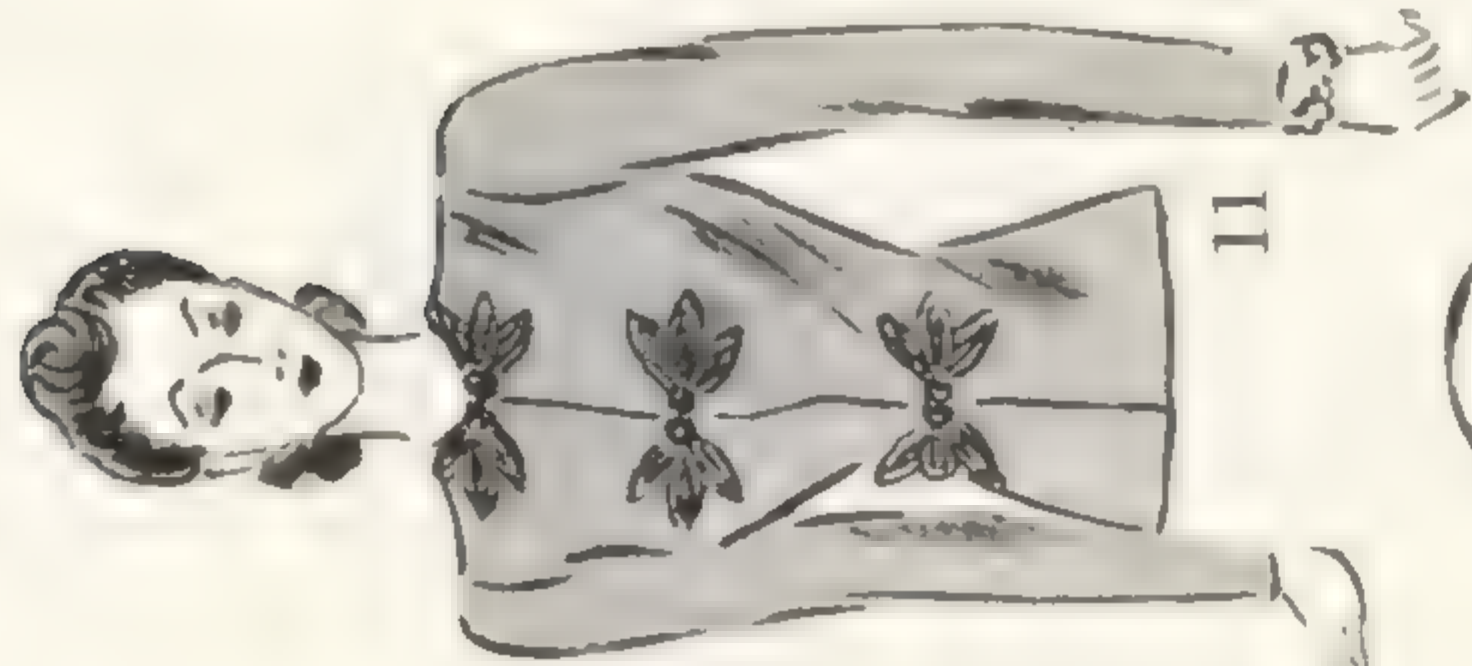
Practise the preaching that a good belt on your little dress (even last year's) makes it look twice as expensive. Black suede with gilt stars (3). Black antelope with gilt bows (4). Black suede scrolled with red suede (5). The tariffs, respectively: about \$5, \$6, and \$4; at Bonwit Teller.

Fresh flowers for a gala occasion. For a Velasquez coiffure--sprays of anemones (6). Gardenias like a pompadour (7).

(8) Mate a braided jacket and a skirt (both of black wool) for one distinguished costume. Jacket, with the passementerie Paris loves, less than \$10. Skirt, about \$7. Lord and Taylor.

Possess yourself, triumphantly, of this black wool or rayon crepe background dress (9). Approximately \$18. De Pinna.





Lavish a few dollars on some really good braid to give a new and expensive look to a plain suit. Take about \$1.50 to Lord and Taylor and receive in exchange a tasseled silk cord (10) to drape from pocket to shoulder. Fasten with a gold pin.

Go into consultation with Macy's about the braid subject. Start with a Talon-fastened cardigan-jacket (11) of black wool (about \$8). For about \$3, buy three frogs of heavy black rayon cord for it (12). Or, for less than \$3.50, enough red ribbed braid circles (13) to go around the neck and down the front.

(14) Purchase, for a small sum (less than \$3), a bengaline hand-bag. Make it all your own by looping over the closing a double frog of braid for less than \$1. These, too, at Macy's.

Continue the jacket-and-skirt combination on into your night-life (15). A long, cigarette-slim skirt of fuchsia velvet. Dig down for about \$15. Top it off with an Eton jacket of the same velveteen, bound with gold braid. About \$10. (Wear each with other skirts, jackets, blouses.) Russeks is the source.

Take your mind off a slightly aged suit by concentrating on a new blouse. Bonwit Teller adapted this impressive one (16) from Creed. It's olive-green taffeta, with a great jabot-like ruffle that spreads itself over the lapels. The approximate \$15 you pay will give you a big return.

Invest in a snooded pill-box and huge, square muff of heavy black looped yarn (17)...a wonderful substitute for furs. Lord and Taylor is the conspirator, for under \$20 for the set. For added sparkle, pin a jewel on the muff.

Investigate the possibilities of untrimmed hats at Macy's. (18) First perch a crocheted snood (less than \$2) on your head. Then try simple hats over it...sailors, pill-boxes...and see how it gives a finishing touch to them. Here it is with a roll-brimmed postillion hat of fur felt, costing (guess again) less than \$3. For about sixty cents more, you can also have that carved gold-metal blanket pin.

Buy one of those superlative Rodier scarfs and have your dressmaker turn it into a blouse--to revive last season's suit.

Sew pearls around the décolletage of your plain black velvet evening dress--in the rich Florentine manner.

Finish off your evening costume with gloves made of the same wool or velvet as your wrap--and trimmed with fur, perhaps. Madison Avenue Glovers (114 East Twenty-Eighth Street) will make gloves from any fabric your little heart desires.

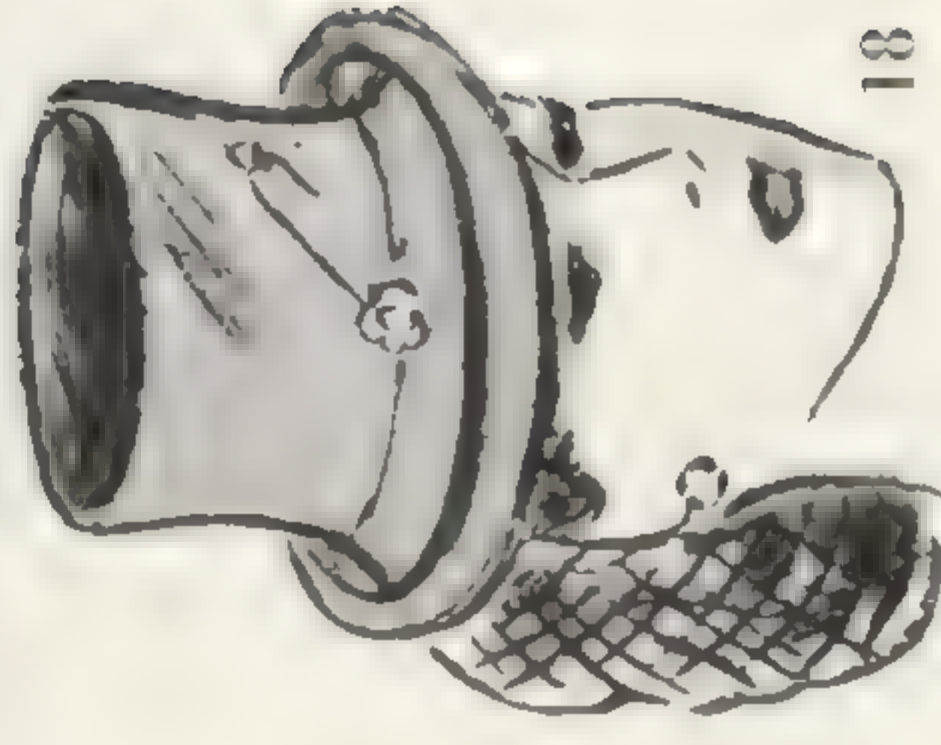
Linda Pennyfew



16



17



18



Under twenty—

Four pages of clothes
under \$20
for you who are
under 20 years

TO be under twenty to-day entails a greater blending of maturity and free young spirit than ever before. No one could label you as Sheltered-Honey Chile or Flaming Youth, but you have a bit of both in you. With the capacity for seeing things as they are, you nevertheless refuse to have your world entirely made for you by others. You make your own imprint on the world, endorse your own heroes and heroines, give birth to your own fads, even form and adhere to your own silhouette. Not so long ago, you would have been mentally marking time till you were old enough to get into black satin and start slinking. Nothing could be further from the Big Idea to-day. Now the designers know all about your tiny high waist, your nice long legs, your love of leaping from place to place. And they realize that your budgets are often as minute as your waist-lines and that you are almost as proud of them. It's a satisfying point to be wearing a million-dollar-looking dress, with the sweet knowledge at the back of your brain that it cost next to nothing.

Nearly every store now has clothes designed for your special proportions, in your own 11 to 17 sizes, at your own lilliputian prices. Many of them have special departments for these young things alone. They give you the styles that you have found become you best; such as full skirts, dirndls, and princesse dresses. And following out your express decree for simplicity, they avoid all but the most restrained use of detail. You would rather see yourself frankly in *mouton* than swathed in pretentious furs. You would rather wear good velveteen than sleazy velvet. You can, as we will show on these four pages.

Realizing that you don't want to be typed as too girly for words, we've chosen different clothes for different young types, and for any mood that the types might get into. The gay black-and-red suit of Hockanum wool, which we show on this page, and the very suave red jersey dinner-dress on the facing page are not the same in tempo. But you know and we know that they have at least One Good Thing in common.

A canny girl, equipped with underwear, shoes, and a purse containing \$200 could buy her whole trousseau from these pages and have cash left over. She would get for her money: two coats, one jacket-dress, one suit, four dresses, three hats, and one muff, and a feeling of being well-dressed. (The most expensive hat costs less than \$11.) It is our bet that old dodderers of thirty, as well, will want some of this raiment. For whether you're actually under twenty, or merely have that sort of figure (and purse), you are one of the Cherished Ones for whom these clothes were destined.

- All of these clothes are at Bonwit Teller, and at I. Magnin, California.



**Opposite: Lipstick-red dinner-dress
of DuPont's rayon mat jersey. (Almost \$20)
Right: Loud-checked cardigan and skirt
of Hockanum red-and-black wool. (Almost \$20)**

Still under twenty—\$\$—years



**A high-necked dress of dark green rabbit's wool
and a little striped Eton jacket
of red-and-green spongy woollen. (Circa \$20 complete)**



**Grey Botany flannel dress
with flared skirt, tiny waist.
(The \$15 neighbourhood).**

All clothes from Bonwit Teller; I. Magnin, California



**Taupe velveteen dirndl
with shirt collar.
(Just under \$20)**



**Sophisticated black-and-silver striped lamé,
and charming ingénue lines.
A high, crossed-over bodice. (Less than \$20)**



**Wool princesse coat (about \$20).
Mouton muff (about \$20).
Mouton hat (about \$11)**



**Wool suède "riding-jacket"
for day or evening—
a vivid red. (About \$20)**



MODERN BRIDAL BUFFET TABLE: LUNT STERLING SILVER; LINEN AND CENTREPIECE FROM CAROLE STUPELL

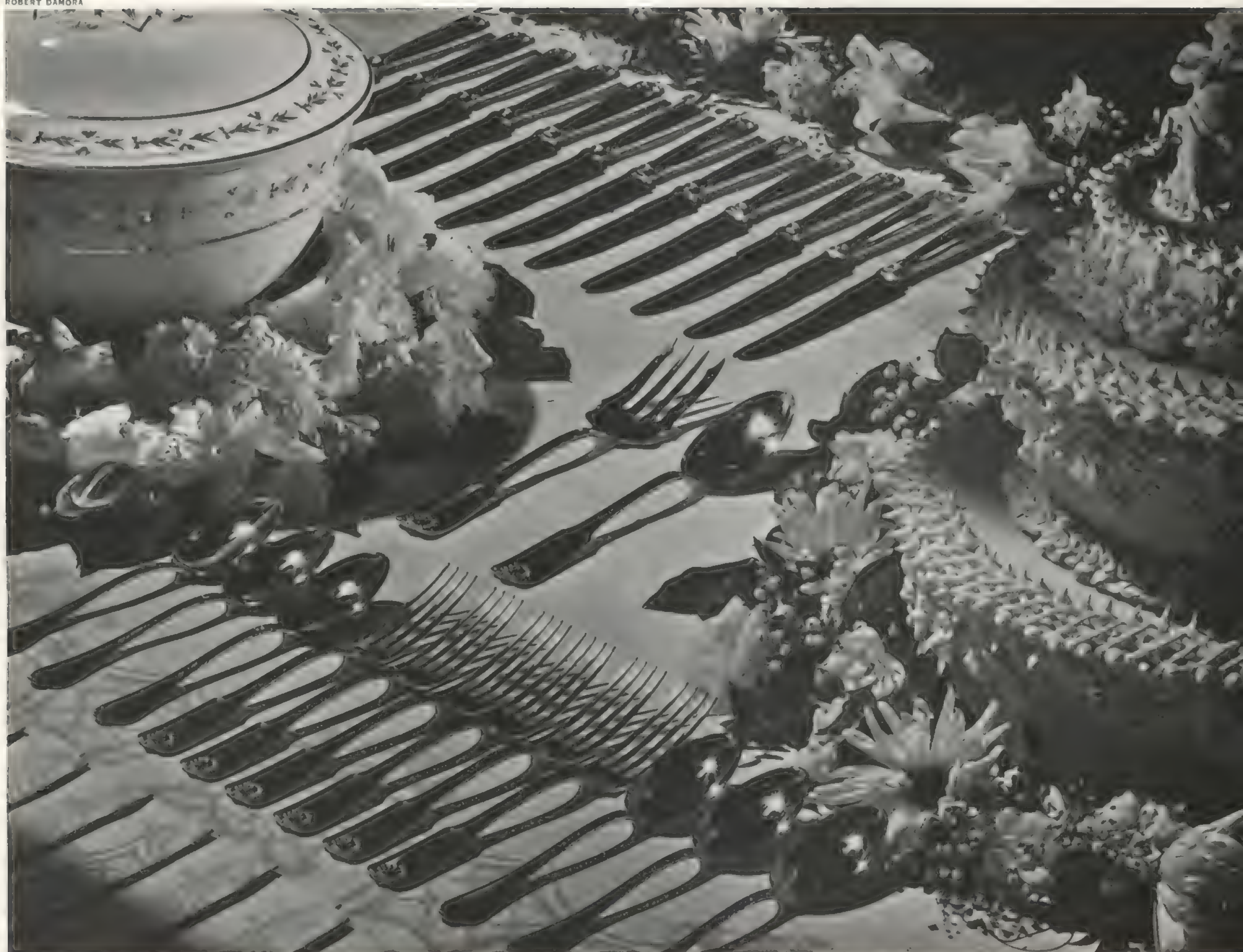
*Now...
and forever*

*T*HE bride's silver is a major decision...and a permanent one, even in these days of small ménages, more frequent moving-days, and complete contradictions of decorating schemes. The first step in the decision is curiously like the first step in choosing a wedding gown this year: shall it be modern...or old-fashioned?

The photographs on these two pages speak eloquently on the two sides of the silver question. The buffet table on the left says, "Yes...modern silver. It's simple, restrained, beautiful." The one on the right says, "Yes...traditional silver. It's charming and graceful... and you have grandmother's service as a handsome start."

The matter need not be automatically decided now by the bride's general scheme of decoration. The rule: "modern furniture, modern silver...period furniture, old-fashioned silver" is itself a little dated. For the trend of to-day's decorating ideas is toward the eclectic system—a blending of ideas, designs, and *décor* from many periods.

ROBERT DAMORA



TRADITIONAL BRIDAL BUFFET TABLE: TOWLE STERLING SILVER; LINEN FROM McCUTCHEON; PLUMMER TUREEN

Modern silver—traditional silver—both are possessions for now and forever

There's a new freedom—to use together whatever you like together. To-day, Louis XV. furniture lives happily with modern paintings, modern rugs. And modern glass tables, stripped wood walls, and the simplest of modern sofas will combine with—and be greatly mellowed by—a wonderfully flowered Victorian rug. Bits of Victorian *décor* are amusing rococo reliefs for the severity of modern rooms.

In silverware to-day, there is this same freedom to use together what patterns look well together. Perhaps a bride would not deliberately buy more than one modern pattern...but if she is given several, they may all contribute to a handsome silver service.

Your grandmother's spoons have more than a distant, bowing acquaintance with modern knives and forks...they work together for many gracious table-settings. And the bride who fortunately inherits silver from one or several grandmothers, can—with perfect freedom and great success—use several traditional patterns on her table at once.

On the opposite page, you see two harmonious modern patterns...“Modern Classic” dinner knives and forks, “Regency” dessertspoons. (You could add a third pattern of silver, if the spirit moves you, using perhaps Lunt's beautiful “Coronet,” which does not appear in the photograph.)

On this page, you see two harmonious traditional patterns (both in the feeling of early American and English silversmiths). The dinner knives and forks are in “Benjamin Franklin” design, as popular to-day as when first made by Towle in 1904. The dessertspoons are in “Paul Revere,” a Towle pattern made as early as 1900. (You could use teaspoons in a third pattern, “Colonial”.) Both the modern wedding-cake (opposite) and the traditional wedding-cake (on this page) were designed by the famous Madame Blanche, whose cakes are almost as traditional a part of smart weddings as the ushers' boutonnieres! (Turn to pages 122 and 123 to see other silverware patterns.)



*For Brides with
more taste than money*

For dinner and theatre: Design No. S-4170, with a covered-up look. Of black jersey, perhaps. Designed for sizes 12 to 20, 30 to 42

For THE day: Design No. 285. Less the jacket, it's a beautiful evening dress in moire. Designed for sizes 12 to 20, 30 to 38

Here's a trousseau for all of you who are marrying for love—and not much money. If you can take your head out of the clouds and use your own practical fingers, you can turn out the whole wardrobe for the satisfying total of about \$160...including designs, fabrics, findings down to the last needle. Otherwise, add the cost of your little dressmaker's services. (Page 108 shows you three coats and gives you the inside story of how all eight models come to that trifling price.)

It's a trousseau with a fine mingling of sentiment and common sense. The wedding-dress itself will send you up the aisle in the traditional aura of tulle and ceremony. But take off the jacket and the dress becomes your winter party dress. For going-away, there's one of those little dress-and-jacket suits. You'll wear it fondly long thereafter, too. Just as you will all these things that are the backbone of your trousseau...proving yourself a Good Little Manager as well as a beautiful bride. Now read on to page 108.



For afternoon: Design No. S-4166.
Black crêpe would make a good
background for jewellery. Designed
for sizes 12 to 20, 30 to 38

For going-away: Design
No. S-4169. Of taupe duvetine
with velvet, say. Designed for
sizes 12 to 20, 30 to 40



For town and country: Design No. 8504.
Try it of checked wool in new colours.
"Easy-to-Make." Designed for
sizes 12 to 20, 30 to 42

Back views are on page 116

designs for dressmaking

Shop-hound over the Threshold



THE mediæval-looking bride gazing down on this page might be you, if you consult Irene Hayes about it (and have an intended). This high-crown is made entirely of white blossoms, sewed closely together over a stiff fabric body. Take any sort of veiling you wish, and have it cut to fasten under the chin. We used net, which stands out crisply behind. Miss Hayes will make the crown of any flower in season. Sweet peas are nice for October; and cost around \$7.50.

Top, left: Abercrombie and Fitch's gift contribution of two little clocks. They're modern walnut ones copied from antiques of the Grandfather variety. In either style, the same price; roughly \$15, which is not too rough at that. Another timely Abercrombie suggestion is the Datometer, a wrist-watch that keeps track of the day of the month, as well as the hour. Fine for a dreamy young groom or best man, and a great deal of assurance for an approximate \$25.

From a large collection of Georgian vinaigrettes in Wanamaker's gift shop: these old silver ones. Others in the collection are made of Battersea enamel. The prices are unusually low, for such collector's pets; from less than \$8 to around \$50. The one marked Harriet, in the left side of the picture, costs only about \$15. We would give one to each bridesmaid as the ultimate sentimental gesture.

Orlik's famed French porcelain is now fashioned into a double hot hors-d'œuvre dish, fitted into a mahogany tray. You can have it with coloured flowers on white, as shown, or gold on a pastel ground; \$40 or so. The candlesticks to match; about \$25 the pair.

Also from Alfred Orlik comes the china in the tea-set shown directly at the left. This delicate set is of Meissen ware, thin and feminine, decorated with pink roses. Around \$50 for this set, or there's a larger coffee-set for about \$150, of the same ware. 395 Madison Avenue is the address for all these.

And at the bottom of the page, something for the very elegant; Cartier's magnificent and huge jewel-case of crocodile. It's the final word for some pampered one who "has everything." We've shown it both open and closed, so you can get some idea of how much it holds, snuggled among velvet pads. Even aside from the practical point of its holding everything, there are the looks of the thing—heaven, even at the price; about \$155. (Continued on page 110)



"COSMETIC DIET"²²* { **helena rubinstein's** "way of living"²³* by the rules of beauty



DIAITA { the ancient Greek word for diet
meant "a manner of living"

Those beautiful women of ancient Greece knew how to live. When they said "diaita", the origin of our word for diet, they meant "a manner of living". We "moderns" have restricted the word diet to a synonym for food. It still means a manner of living. Actually, everything we do, how we look is a part of our diet or way of living. And cosmetics are as much a part of your daily living as the food you eat, the clothes you wear. Helena Rubinstein's great contribution to modern living, her "Cosmetic Diet" gives your skin everything it needs to make you the radiant, dynamic woman of today!

IT BEGINS WITH "PASTEURIZED" FACE CREAM . . the most important single item in this beauty-giving diet. It has brought beauty to millions of women with its beneficial cleansing, soothing, beautifying treatment. It's not only a superb cleanser, but a supreme beautifier giving your skin that smooth-as-cream texture that winter's steam heat and lashing winds can't dry out. Go on this wonderful "cosmetic diet" — start with the simple routine of "Pasteurized" Face Cream morning and night. Special mixtures for dry, normal and oily skins . . 1.00, 2.00, 2.50, 3.50.

YOUR "COSMETIC DIET" CALLS FOR SKIN TONING LOTION EACH MORNING . . After you've removed every trace of "Pasteurized" Face Cream, bathe your skin in the tautening, "lifting" freshness of Skin Toning Lotion . . feel the blood sparkle to the surface, see the glow that tinges your skin immediately. You need this liquid elixir to brace the skin tissues as a morning "setting up" for your skin . . 1.25, 2.25, 3.50.

STAY ON YOUR "COSMETIC DIET" THRU THE DAY WITH TOWN AND COUNTRY MAKE-UP FILM . . Continue the effects of your "Pasteurized" Face Cream treatments . . guard the texture of your skin all day by applying a satiny film of Town and Country Make-Up Film . . the powder-adherent that holds that "exquisitely made-up" look for hours . . and protects your skin from all the atmospheric dust that is ready to "clog up" your make-up as soon as you walk down the street. At night when you remove your make-up with "Pasteurized" Face Cream, notice how fresh and clear your skin looks, instead of wilted and blotchy as in the past! 1.50.

THE BASIS FOR YOUR "COSMETIC DIET": "PASTEURIZED" FACE CREAM . . SKIN TONING LOTION . . TOWN AND COUNTRY MAKE-UP FILM . .

At All Smart Stores

helena rubinstein

715 FIFTH AVENUE, NEW YORK

SALONS: BOSTON • CHICAGO • LOS ANGELES • LONDON • MELBOURNE • SAN FRANCISCO • TORONTO • PARIS



DISCOVERIES IN BEAUTY



Grandé of Paris polishes your hair to a high gloss to exaggerate the precision of smooth, rolled curls that coil elaborately at the nape of your neck

"BUT what shall I do about my *hair* this year?" Well, actually you'll do pretty much as you like, with a few firm restrictions. You *must* keep it up on the sides—and you *must* take your whole silhouette into consideration. Paris, as you see in the photographs, is very enthusiastic about the vertical finger-curls down the nape of your neck. On the other hand, they are equally enthusiastic about the short cut. The only difference from last year's baby-cut is that the back and crown of your hair must be sleek and shiny as satin—more shingled than cropped.

The diversification of silhouette at this year's couturier Openings also tended to broaden the coiffure horizons. If you are going in heavily for bustle dresses, you might balance your false *derrière* by bunches of curls that shoot forward over your brow. (Otherwise, you'll find that you look as though you were falling over backwards.) For evenings when you are going to lace yourself into a Velasquez silhouette, have your hair done especially, so that you have adequate width to balance the panniers. The tightly-bandaged mummy silhouette will take sleek hair very nicely.

With daytime furs mounting around your ears, be sure your hair is close to your head. No one likes wondering where the mink ends and where you begin.

As hair is going to be an actual adornment, instead of merely a frame, you'll have to do some polishing up on your tresses. The simple planes of a low chignon or a swirled back are as nothing if your hair hasn't an alive, glossy look. Otherwise, flower ornaments may look as if they were growing in a hay-field.



Softer, but equally glossy, is this 1880 coiffure, also by Grandé of Paris. Here the vertical finger-curls multiply in a deft, complicated design

ANDRÉ DURST



CREATED ESPECIALLY FOR
Dry Sensitive Skin

**Ideal Cream For Skins That
 Cannot Stand Heavy, Greasy Creams!**

Eight out of every ten women today are usually afflicted with dry sensitive skin. And what a beauty "affliction" dry skin is! Your skin often loses its smooth, fresh, youthful look and frequently there is a possibility of lines and wrinkles associated with dry skin. So constantly guard against this great menace to beauty—help keep your skin soft, pliable and supple. And here is a *most effective* way:

Dry Skin Mixture, the famous Salon Formula of Primrose House, is recognized as one of the most outstanding preparations today for dry, thirsty skin. It contains the finest lubricating, softening and smoothing oils obtainable. Its texture is probably different from anything you ever used. Enchantingly light and smoothly spreading—Dry Skin Mixture is

ideal because it never leaves any greasy residue. Simply marvelous for skins that cannot stand heavy, thick creams!

Even after a few applications of Dry Skin Mixture your skin appears to lose that tight "parched" look. Excellent also for rough hands and that ugly coarse skin at your elbows. Get a jar today *without fail!* A beauty "must" for dry, sensitive skins! All the better shops. \$6 and \$3.

Other Primrose House Adjuncts to Beauty

Chiffon Powder: The powder that has no shine. Does away with that artificial "made-up" look, yet clings becomingly for hours. 7 shades. \$3 and \$1 the box.

Chiffon Cream: New advanced method of cleansing specially recommended for sensitive skins that rebel

at heavy creams. \$3, \$1.75 and \$1.

Smoothskin Cream: For lubricating a young or average skin. Helps to supple and give petal smoothness. \$3, \$1.75 and \$1.

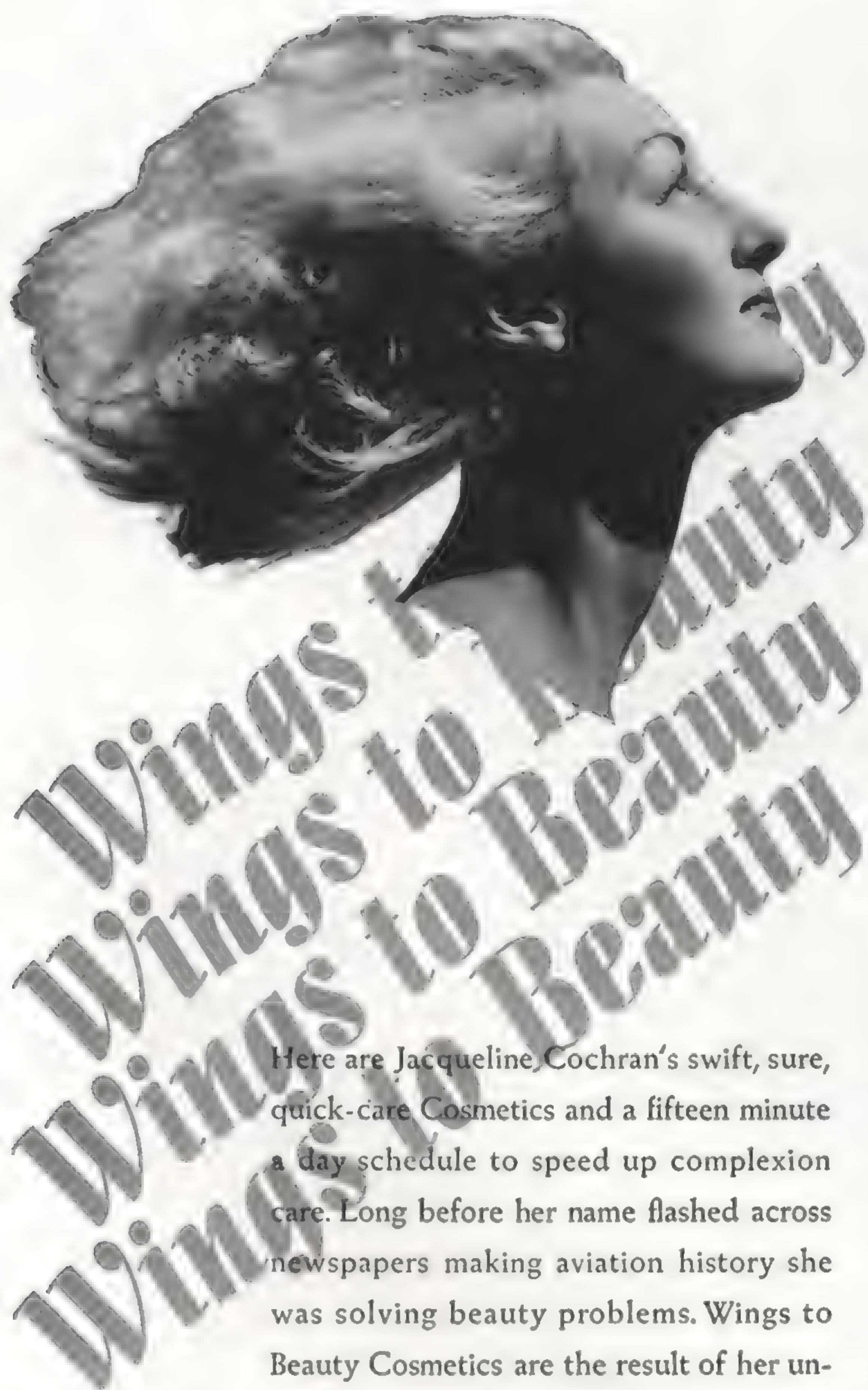
Skin Freshener: Mild toning and refreshing lotion that removes every trace of surface grease and freshens the appearance of the skin. \$5, \$2 and 85¢.

Petal Bloom: A fine finishing lotion for face, neck, shoulders and arms. Especially blended so that it does not dry the skin or coarsen the pores. \$1.50.

Also Rouge, Eye Shadow and Lipsticks of the usual superior Primrose House quality.

When in New York be sure to visit our Fifth Avenue Salon, 595 Fifth Avenue, and learn why our scientific treatments can accomplish such an improvement in your skin.

DRY SKIN MIXTURE *Primrose House*



Here are Jacqueline Cochran's swift, sure, quick-care Cosmetics and a fifteen minute a day schedule to speed up complexion care. Long before her name flashed across newspapers making aviation history she was solving beauty problems. Wings to Beauty Cosmetics are the result of her understanding knowledge of skin care. At cosmetic counters or direct from the Laboratory, Roselle, N. J. Ask for the booklet "Wings to Beauty" to guide you on the way.



Wings to beauty

Night Cream for dry skin...Night Cream Blend for average...Pore Texture Cream for oily skin...Cleansers and Foundations for each...heavenly shades of make-up for Autumn elegance...an Eye Cream for glamour...a Throat Cream for grace...and for tired faces an enchanting Film Masque.

JACQUELINE COCHRAN COSMETICS

Jacqueline Cochran Beauty Salons: 700 North Michigan Avenue, Chicago, Illinois
Deerpath Inn, Lake Forest, Illinois • Ambassador Hotel, Los Angeles, California

DISCOVERIES IN BEAUTY



The small army of ladies who go about scenting the world with Suzanne's "Secret de Suzanne" will be delighted to know that their pet scent now comes in Cologne, as well

CHARLES of the Ritz lights a beacon for the true red make-up, and calls it Bonfire. Actually, it has less yellow in it than the name indicates, but it does blaze brilliantly, and is as true and uncompromising a red as we have seen. To complete the *maquillage*, they have produced both a cream and a dry rouge in the same colour. What, no powder, you ask? Ha, ha! You have forgotten one of the tenets of faith of Charles of the Ritz. You may not buy a box of powder from them unless you sit and be "measured" for colour—mixed from a prismatic batch of shades. All their fine, fragrant powders are especially blended for *you*, which, when you think of it, is a very sound thought. Besides it's both educational and fascinating to watch mauve and green powder blend with deep *écru* to achieve a pale rosy shade.

Out-of-towners have a way of arriving at the establishment of Werner of Switzerland, suitcase in hand. Some hours later (six or seven o'clock, say) a series of young goddesses emerge in full evening dress. Actually, Werner is famous as a *hair* dressing establishment (those soft, lasting, feather curls being the specialty of the house), but because there is also a facial department, and a room for body massage, ladies like to go and spend the entire day being made beautiful. Then in the privacy of massage or facial rooms, they climb into evening regalia, and leave the establishment—every hair and every eyelash beautifully in place.

The simple salon is air-conditioned and spacious, and the facial room is a dreamy, dozy place, just as it should be. Werner himself has created some exceedingly original (no, we don't mean bizarre) hair styles, but, blessedly, he has placed the emphasis where it should be—on complimenting and complementing the individual face.

Splash! Lenthéric, the creator of our beloved "Tweed," has put in your hand a nice, satiny, lathery cake of soap scented with "Tweed." A cold-cream soap, it has a firm grip and comes in a no-nonsense country cream colour...and it smells delicious.



A first aid to peeling polish and chagrin is offered by La Cross, who saves the day with the compact little Sto-Away Kit, which includes polish, remover, and tissues



FOR THE MORE
DISCERNING



"Taste" is the touchstone by which **STERLING** should be chosen. In a purchase so important and so permanent, only a pure design—traditionally correct—can be expected to face the test of daily scrutiny, throughout the years.

One never tires of the Parthenon or the Venus de Milo or a Da Vinci Madonna—yet countless contemporary buildings and statues and paintings are crumbled to dust or merely forgotten. Wherein lies the difference between the ephemeral and the enduring? What constitutes the fine hair-line between adequacy and perfection?

There are many good enough designs in **STERLING** tableware today—but too few are true to the tradition of perfection. Every **LUNT** Pattern is classic in inspiration, authentic in design, perfect in execution. It is right today—it will be right in the years to come.

IMPORTANT: For those who cannot acquire a complete service at one time, the "Lunt Junior Hostess Set" includes enough Sterling for "Foursome entertaining" at about \$25. Write Lunt Silver-smiths, Dept. A-21, Greenfield, Mass., for details and please indicate which patterns interest you.

A PATTERN FOR EVERY DECORATIVE SCHEME

Caracul and Color Accent - - -



By Revillon

Youthful lines and color combine
to create the unusual smartness
of this full length coat

Revillon Frères

FIFTH AVENUE AT FIFTY-FOURTH STREET • Circle 7-7343

LONDON • NEW YORK • PARIS

THE DUCHESS OF WINDSOR

A PORTRAIT BY BROCKHURST

By Frank Crowninshield

THE Brockhurst painting on page 59 is the tenth canvas to appear in Vogue's "Portrait-Painters of To-day." This portfolio of portraits—undertaken with the idea of acquainting our readers with the work of certain outstanding foreign portraitists of the time—has already included four British painters: Simon Elwes, Augustus John, Oswald Birley, and Gerald L. Brockhurst, the author of the likeness of the Duchess of Windsor. Savely Sorine, the Russian, has likewise been included in our series, as have, also, Diego Rivera, the Mexican; Dietz Edzard, the Viennese painter who is now resident in Paris; Bernard de Monvel, the Parisian; Edward Murray, long resident in England and, avowedly, a painter in the British tradition; and Raymond Kanelba, who was born in Poland, but who lived for many years in Paris. These painters all pay occasional visits to America, and have executed many commissions here.

The editors of Vogue were so often confronted by the question, "What painter could be recommended to create a distinguished and agreeable portrait of my wife, or daughter?", that the most practical answer seemed to be the publication of characteristic examples by some of the better-known painters of the day. The painters selected for the series were all of them, it was announced, to be European masters: American portraitists being so numerous that it seemed an impossible task to differentiate between them with any semblance of discretion or finality.

A WORD ABOUT THE ARTIST

Gerald L. Brockhurst has not yet turned fifty. Despite that fact, he has become, not only a portraitist of renown, but one of the most distinctive of British black and white artists. As a matter of fact, his etchings, great in number and important in merit, have contributed as much to his fame as have his painted portraits. He has always been of the opinion that a true artist should explore both fields—paint and the graphic arts; a conviction shared by an older, and perhaps more famous English painter, Augustus John, who exercised a considerable influence over Brockhurst in his early years. Both men, while painters at heart, are likewise distinguished masters of black and white, as are also those great figures in contemporary French art—Matisse, Rouault, Picasso, and Segonzac—the first two concentrating their attention—when working in the graphic field—on lithography; the two latter on etchings and dry-points.

The most recently completed canvas by Brockhurst is this arresting portrait of the Duchess of Windsor, which the artist himself recently brought with him to New York, where it has already been publicly exhibited.

Brockhurst's portraits are almost invariably of feminine subjects. They fall naturally into two categories—the likenesses of smart women of the day—Mrs. Stephen Hardy, Mrs. Paul Mellon, Merle Oberon, Marlene Dietrich, et cetera; and a somewhat more fanciful order of portraits cre-

ated from professional models and, as a rule, romanticized into poetic, enigmatical, and sometimes legendary figures, such as his familiar *Mélisande*, *Clytie*, *Phémie*, *Anaia*, and *Armida*, the latter an enchanting canvas of a modern girl—blue eyes, chestnut hair, a cap of black feathers, against a grey sky and a mountainous landscape.

AN ARTIST AT TWELVE


Brockhurst's talents were recognized at an extremely early age. When only twelve, he entered the Birmingham School of Art, and was soon hailed, a little extravagantly, perhaps, by one of England's best-known instructors of art as "a young Botticelli." Throughout his early years, he won prize after prize—three of them while still a boy in Birmingham. In 1913, at the age of twenty-three, he received the Gold Medal and the Scholarship of two hundred pounds, conferred by the Council of the Royal Academy, the most coveted award a student can receive at Burlington House. In London, at the Schools of the Academy, he also won the Landseer Scholarship, the Armitage medal, and the British Institution Scholarship.

Latterly, he has exhibited frequently, usually at the Royal Academy. His first one-man show, held in 1915 in London when he was only twenty-five, definitely established him as an artist of great promise. From that time on, his progress, whether in oils, in crayons, or etched plates, was continuous and pronounced. In 1924, while still in his middle thirties, he had become one of the outstanding etchers of the time, notwithstanding the fact that he had never handled an etcher's needle until ten years before, in 1914. His etchings—for the most part romantic portraits of feminine subjects, many of them romantic personages who might well have inhabited a remote and mysterious age—are now among the items most sought after by the English print collectors.

A MASTER OF ETCHING

Technically, he is an extraordinarily gifted etcher, the changes in the various states of his plates all making for progressively beautiful results. He is extremely expert in the matter of his surfaces, textures, inking, and printing. "The Black Silk Dress" is, perhaps, among all British etchings, the most amazing feat in expressing a variety of textures in a single plate.

His aesthetic career in oils was accelerated by studies in Italy—Milan in the main—and a residence in Paris, where he gave himself up to copying, painstakingly and unrelentingly, those masterpieces in the Louvre which most appealed to him—particularly the French and Italian Primitives. It was at that period that he made his surprisingly exact copies of the Botticelli murals which used to hang over one of the main stairways of the Louvre. He is at present making a stay in New York, in order to finish certain commissions, and to exhibit his recent paintings at the Knoedler Gallery—some of them among his most important canvases.



Dear Elizabeth Arden...

Daily I receive hundreds of letters from my clients everywhere, in every language, seeking my advice on skin care and glamorous make-up. I have selected some recent questions that are of universal interest, and answered them here.

Q. Is there a simple beauty routine I can follow to keep my skin looking soft and smooth and fresh?

A. A little care each morning, a little care each night, is what I advise. My simple routine is, for a thorough cleansing, Ardena Cleansing Cream — or, for a quick cleansing, Ardena Fluffy Cleansing Cream if you prefer the feathery type. Then Ardena Skin Lotion for freshening and stimulating. Ardena Velva Cream in the morning — Ardena Orange Skin Cream at night — for softening. These are year-round beauty musts for every woman.

Ardena Cleansing Cream \$1 to \$6; Ardena Fluffy Cleansing Cream \$1 to \$6; Ardena Skin Lotion \$1 and up; Ardena Velva Cream \$1 to \$6; Ardena Orange Skin Cream \$1 to \$8.

Q. I know that every season you sponsor a make-up sequence that makes fashion history. What is it this Fall, Miss Arden?

A. It's Burnt Sugar! A warm, burnished copper tone that gives dramatic accent to the browns, beiges, taupes, muted greens and slate blues that are so important this Autumn. Yes, indeed, Burnt Sugar belongs on the cheeks, lips and fingertips of every chic woman this Season!

Burnt Sugar Lipstick \$1.50; Burnt Sugar Rouge \$1.25, \$2; Burnt Sugar Nail Polish \$1.

Q. How can I keep my make-up on for hours and have that lovely, well-groomed look some women have?

A. My new Ardena All-Day Foundation Cream will keep you looking freshly made up all day long — and through gay evenings! Smoothed on lightly under your powder, it gives you a lovely, luminous look. It's wonderful, too, to help hide a sudden blemish!

Ardena All-Day Foundation Cream \$1.

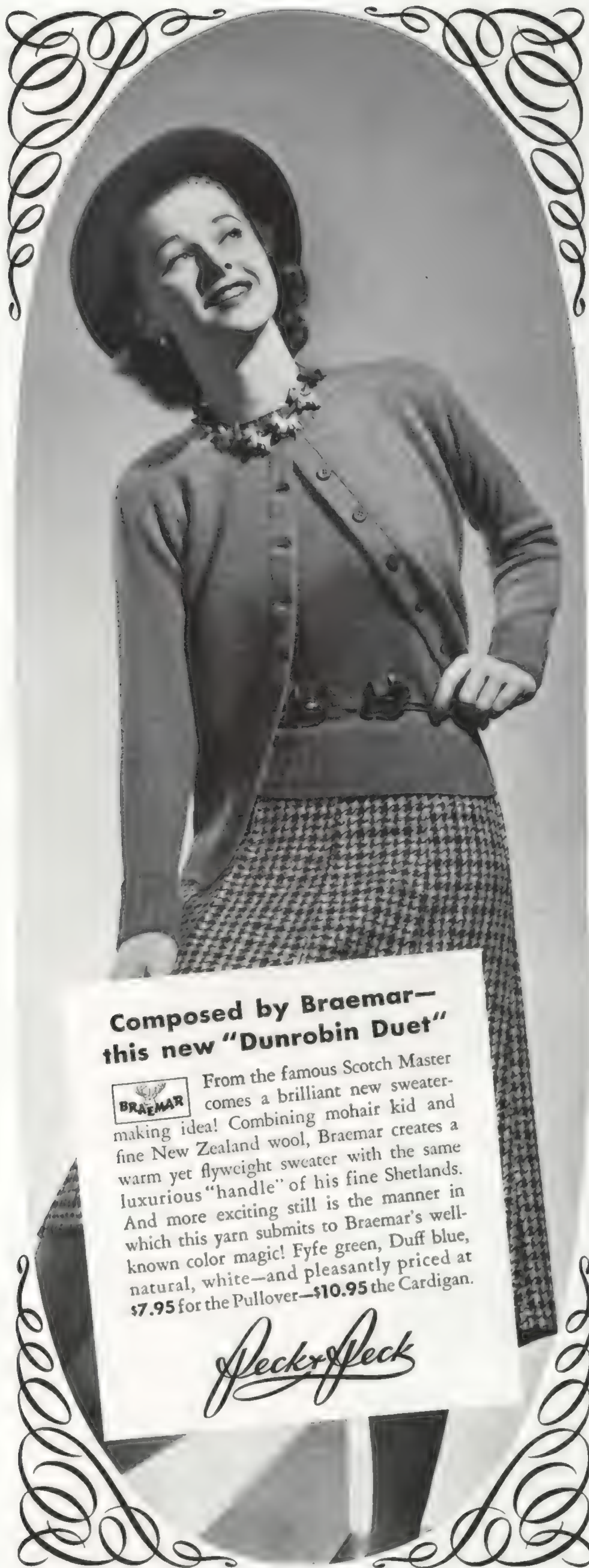
Q. Will you please explain to me your "two-powder" technique?

A. First use my incomparable Elizabeth Arden Illusion Powder in a natural shade and blend it well with a little brush. Then dust lightly over it with Elizabeth Arden Cameo Powder in a subtle, complementary tone and blend these delicately with a little brush. This will give your skin a lovely, translucent look. The Elizabeth Arden Two-Powder Box holds Illusion Powder and Cameo Powder in perfect color combinations to go beautifully with the new colors and the new clothes.

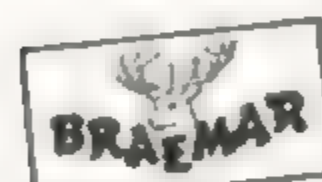
Elizabeth Arden Two-Powder Box \$3; Elizabeth Arden New Complexion Box (with blending brush) \$3.50.

Elizabeth Arden

691 FIFTH AVENUE • NEW YORK • PLAZA 3-5846



**Composed by Braemar—
this new "Dunrobin Duet"**



From the famous Scotch Master comes a brilliant new sweater-making idea! Combining mohair kid and fine New Zealand wool, Braemar creates a warm yet flyweight sweater with the same luxurious "handle" of his fine Shetlands. And more exciting still is the manner in which this yarn submits to Braemar's well-known color magic! Fyfe green, Duff blue, natural, white—and pleasantly priced at \$7.95 for the Pullover—\$10.95 the Cardigan.

Peck & Peck

**FOR BRIDES WITH MORE TASTE
THAN MONEY**

DESIGNS FOR DRESSMAKING

The total of about \$160 for your trousseau is based on these approximate figures—including designs, fabrics, findings for the clothes on pages 98 and 99, and these coats.

Design 285: 5¼ yards of silk moire; ½ yard of silk lining (\$25). Design S-4166: 3¾ yards of silk crêpe (\$11). Design S-4169: 3½ yards of wool; ¾ of a yard of velvet; 1⅝ yards of silk lining (\$20). Design S-4170: 3⅛ yards of rayon jersey (\$10). Design 8504: 2¾ yards of wool (\$10).

• Back views and sizes on page 116



Design No. 284. A coat that looks like a suit. About three yards of soft wool; about two and a half of lamb's-wool interlining; about three of silk lining. Total: about \$22



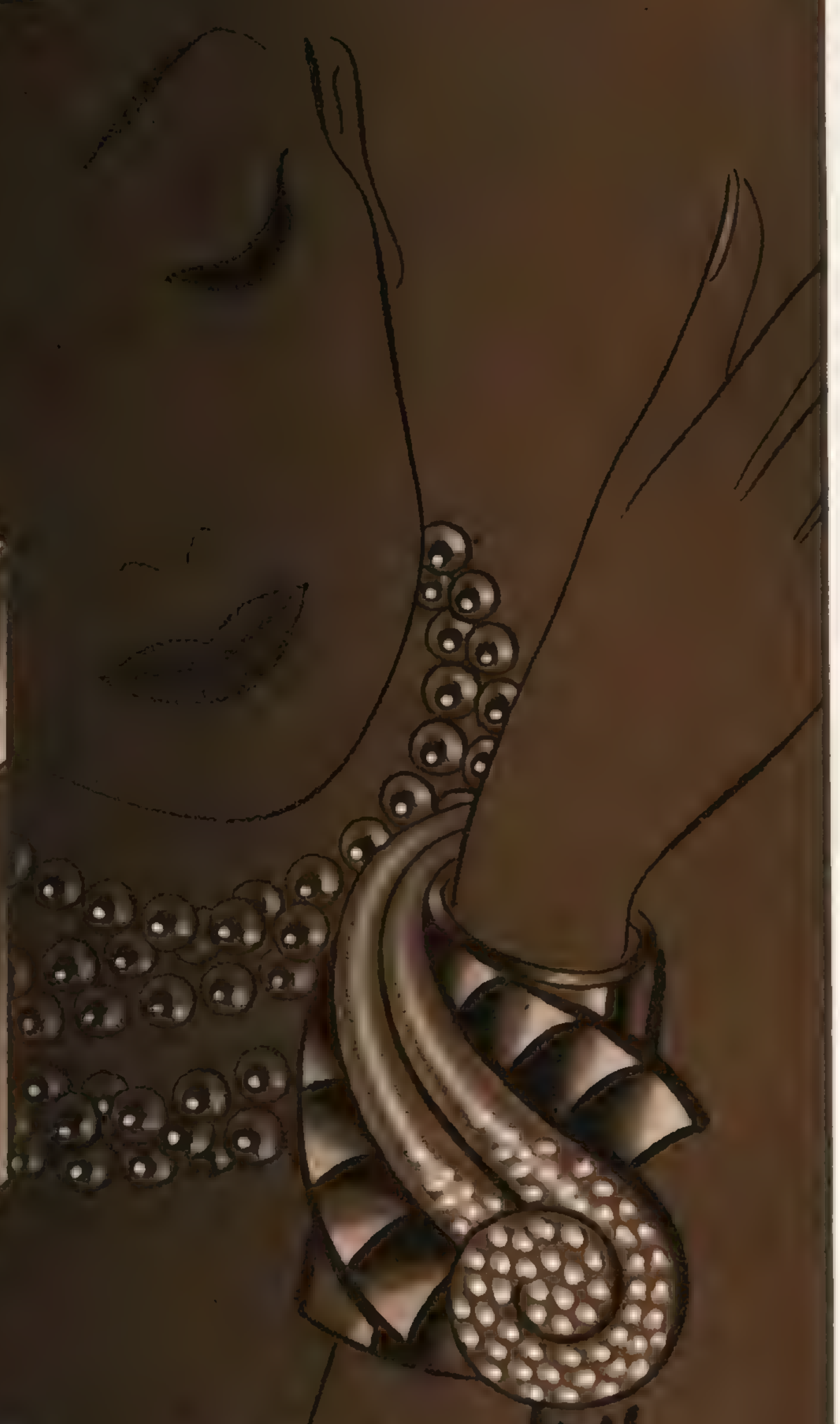
Design No. 8499. For this extra-full evening coat, you will need about six yards of wool duvetine, and about six yards of silk lining. The complete total: just under \$36



Design No. 8513. About three yards of plaid tweed; about three of rayon lining; about two and a half of lamb's-wool interlining will make this sports coat. Cost: under \$23

à bientôt

(500 N)



parfum sec
de **L'enthéric**

245 RUE SAINT-HONORÉ - 245 FIFTH AVENUE

"Snuggle Down"

NEW DREAM FABRIC . . .

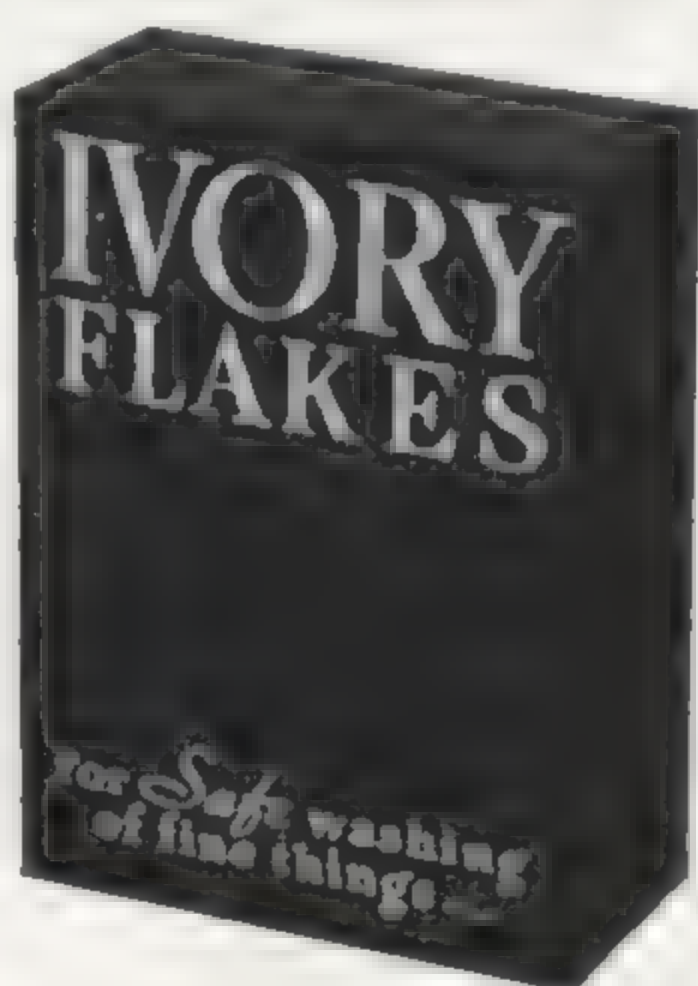
AND IVORY-WASHABLE!



A GAY '90'S NIGHTIE EDGED IN WOOL MOSS FRINGE—At your favorite store you'll find other nighties of "Snuggle Down." Some are as flut-tery with lace and ribbon as old-fashioned Valentines! Adorable bed jackets, pajamas and convalescent coats, too, made of this soft, new Ivory-washable fabric.

Snuggle up in a "Snuggle Down"* nightie! "Mmmmm! How soft and warm and light!" you'll say. "Snuggle Down" is soft as a baby's skin. And just like a baby, this new Bemberg* rayon needs pure Ivory care! You'll be delighted when you see how Ivory Flakes help protect this peachbloom texture! (P.S. Just remember to dry this fabric flat and press crossways with a cool iron.) *Trademark Reg. U. S. Pat. Off. Bemberg.

For the care
of "Snuggle Down,"
Bemberg approves
Ivory Flakes . . . 99⁴⁴/₁₀₀% Pure



TRADEMARK REG. U. S. PAT. OFF. • PROCTER & GAMBLE

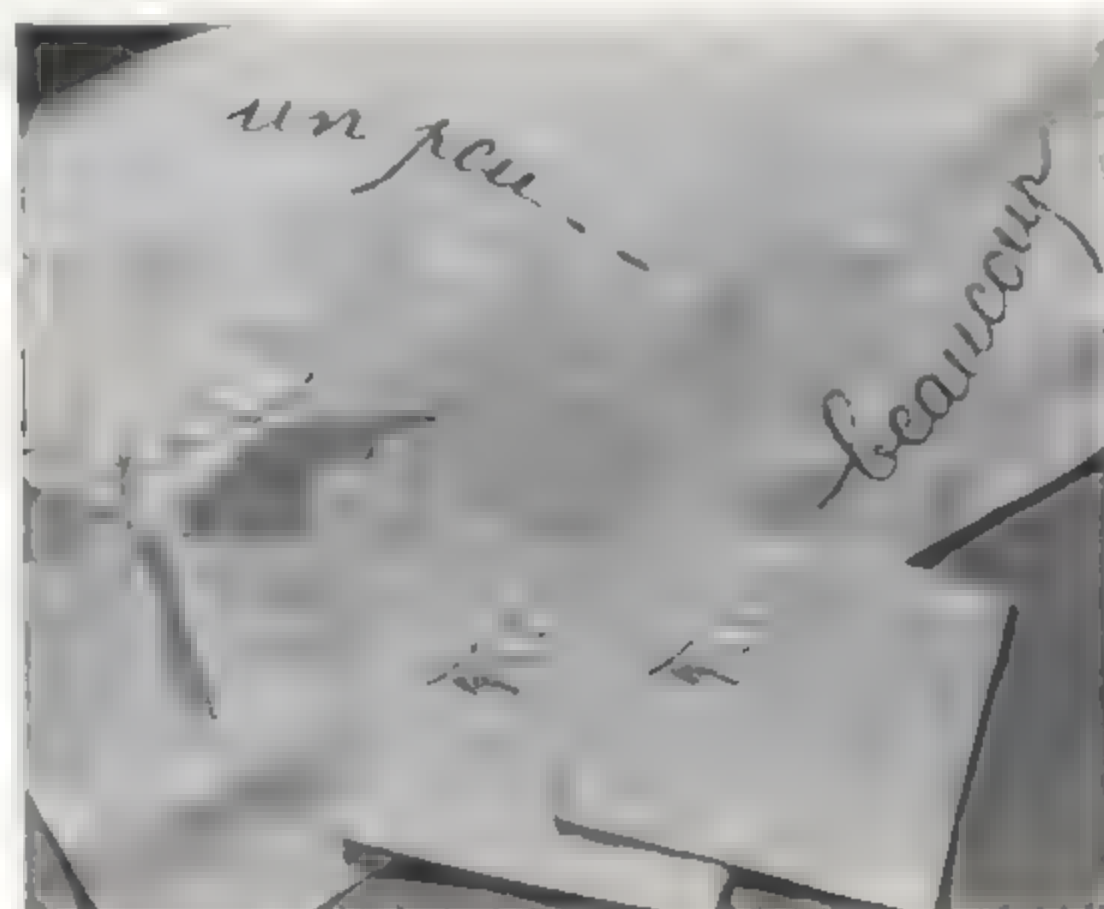
SHOP-HOUND OVER THE THRESHOLD

(Continued from page 100) The diamond-quilted dressing-gown of soft pink satin is about as bride-y as they come, and, just for a line, it flares out heavily in back to give you grace. Maison de Linge, 816 Madison Avenue, sells it for under \$40. And the fan-shaped quilted satin or taf-feta pillow is yours for around \$18, down-filled, or \$13 filled with kapok.



BAKER

We saw a lovely autumnal going-away dress at Jean Burk's little shop, 779 Madison Avenue. It's of creole-brown wool, superbly cut, falling in tiny, unpressed pleats in the back, with three-quarter-length sleeves. Very simple, and outrageously kind to your looks; about \$70. Finding such a lovely dress shouldn't surprise you in this shop, though. Miss Burk sees eye to eye with us on simple, distinguished clothes, and doesn't just talk about them. She has them. Since her shop is small, she gives her customers what amounts to practically a personal shopping service, keeping their tastes in mind as she shops. This is a calm, sympathetic place to look for a trousseau. Just relax among good clothes and a cup of afternoon tea. Day dress prices start at about \$30.



Among the beautiful French linens at Kargère, 535 Madison Avenue, we saw this daisy set with conventionally coloured daisies and their petals in appliqué on a ground of sheer beige linen. Very cheery to concentrate on at breakfast time, despite the disturbing words written thereon. The cost is under \$6.

More words for trousseau collectors: The Tailored Woman has taken a short trip, finding its new home at 742 Fifth Avenue, on the corner of Fifth Avenue and Fifty-Seventh Street. And it has added six new departments to the regular collection of dresses, coats, and hats. What with all these fine innovations, three and a half floors will be turned over to you for shopping. The new items include hand-bags, stockings, jewellery, and handkerchiefs, so you can clothe yourself from head to foot in one act, if you already have your underwear. Many of these accessories are exclusive with The Tailored Woman. And there's a "portable" auditorium, where fashion shows will be held so that you can keep up with what's going on here.

There may be other examples of *mille-fleurs* glass about town, but these Powell glass ones are the first we've seen, and we are convinced they couldn't be prettier. The goblet at the left of the picture would make a lovely vase; about \$12.50. For the paper-weight, around \$10; and for the heavy bottle



an approximate \$20. You can find the whole array at Bergdorf Goodman. There you'll also find the big, suède-covered book, which would be a very useful thing for a bride to write down wedding presents, donors, and addresses in. This one is green, but you can buy it in other colours. (Continued on page 112)

Frances Denney



★ Exclusively by FRANCES DENNEY

Introduces
UNDER-TONE
FOR DRY SKIN

To highlight natural undertones hidden in dry skin, MISS DENNEY has created this important, new beauty preparation . . . To reveal the very personal loveliness of your skin, UNDER-TONE is presented in three shades—Soft, Brilliant, Deep.

\$2.50 and \$4.50

Frances Denney
OF PHILADELPHIA



WHEN YOU GO BAG HUNTING...

Bag Both OF THESE!



FALL is always the hunting season for the smartest accessories that you can find. This year you'll want bags that are particularly brilliant, to go with blacks and rich dark colors.

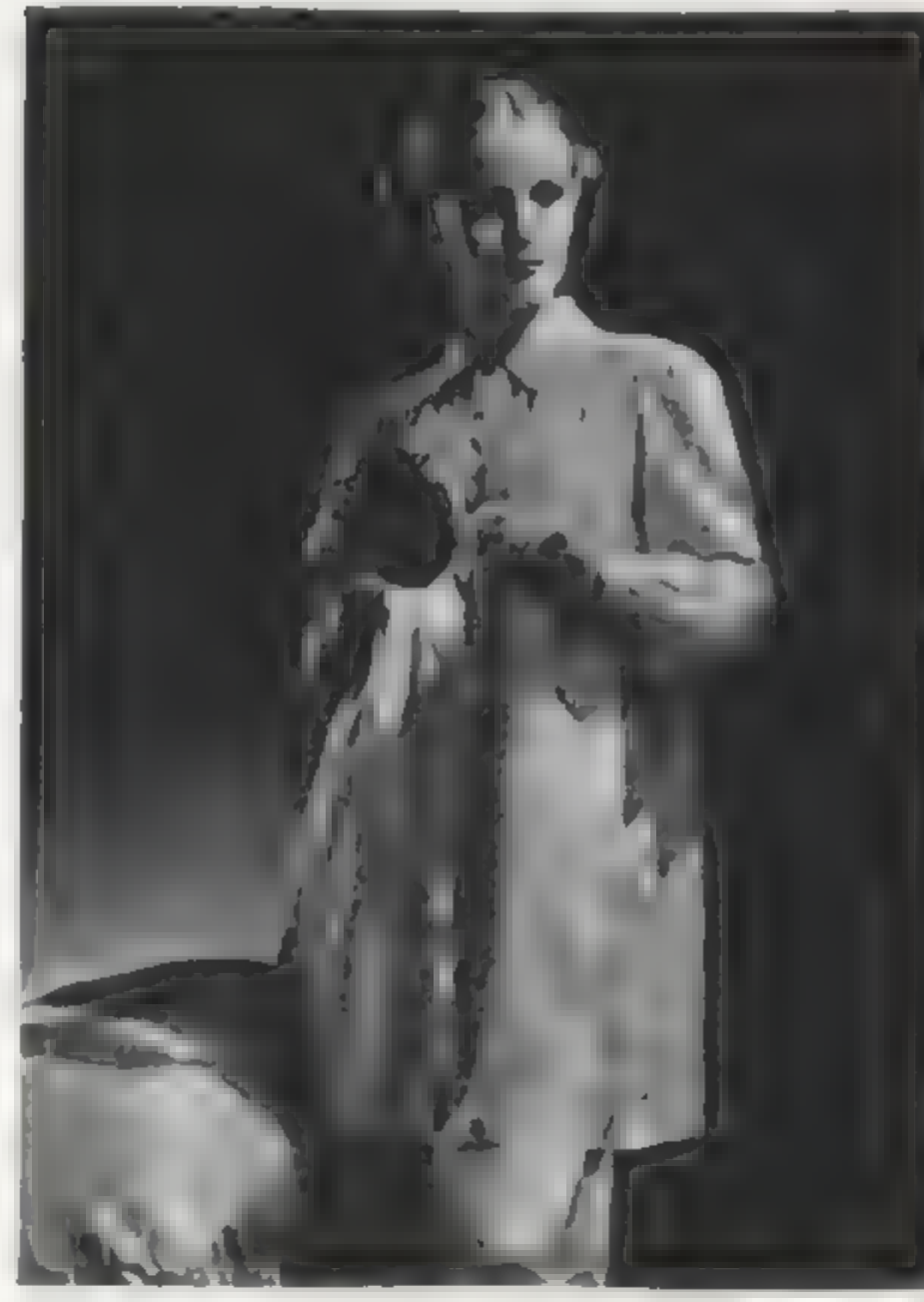
Ask to see the Whiting & Davis bags in gold and silver finishes — at jewelers and department stores — and you will have the perfect foil for all the dressier things in your winter wardrobe. At very reasonable prices, too.

"Hand in Hand with Fashion"

WHITING & DAVIS

PLAINVILLE, MASS., and 366 FIFTH AVENUE, NEW YORK

SHOP-HOUND OVER THE THRESHOLD

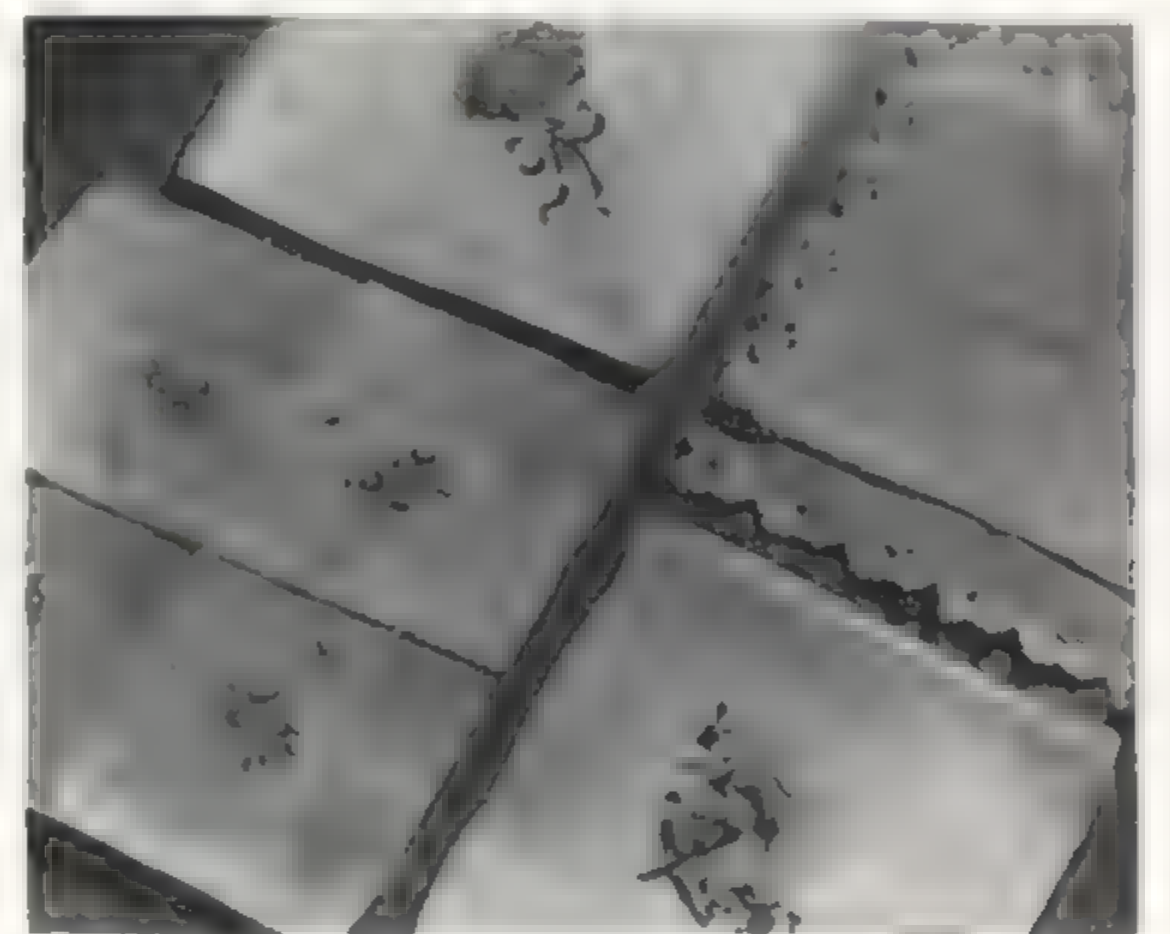


BAKER

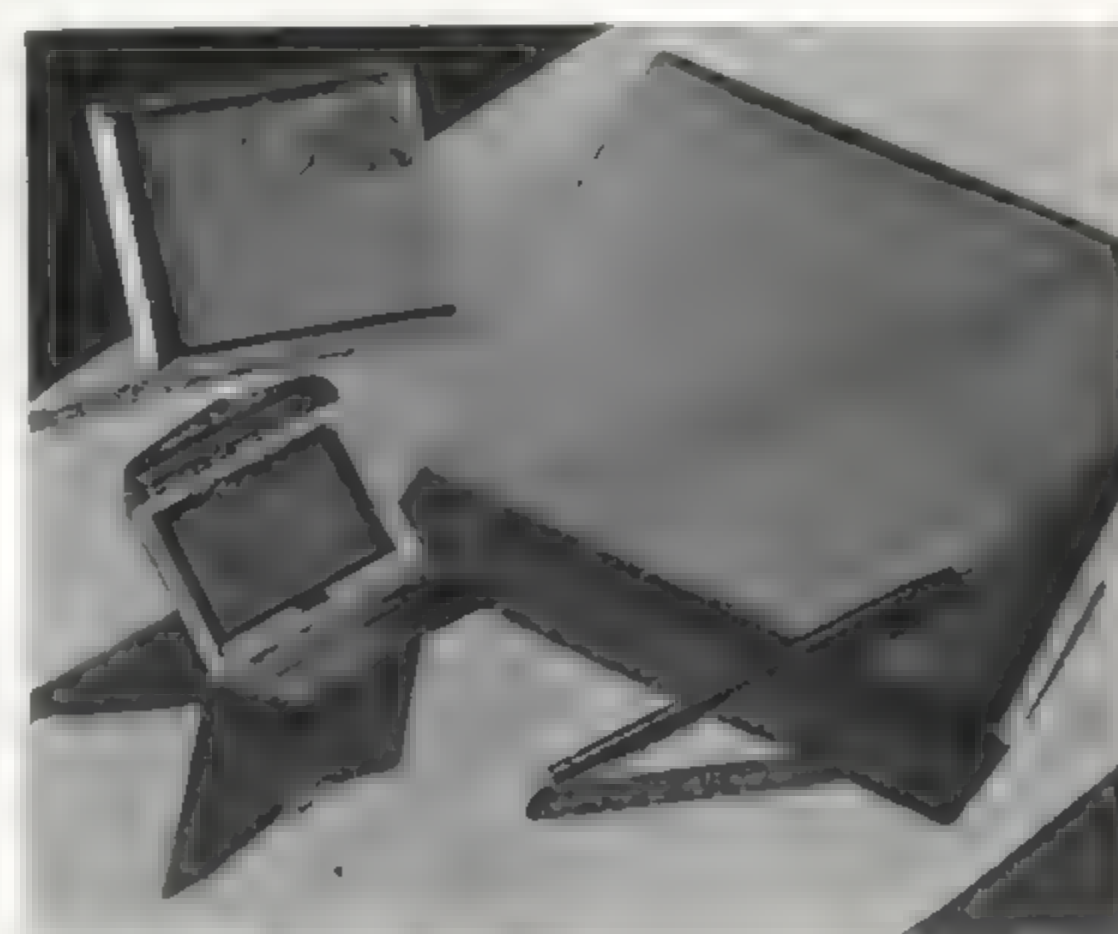
(Continued from page 110) Here is one of Henri Bendel's contributions to the prettiness of some bride. It's a little silk crêpe smock in a flowery pattern, replete with lilies-of-the-valley. Very cute to wear about your room, or slip into for breakfast. It costs less than \$19, in peach or blue, and you can have underwear in the same pattern if you like. Perhaps the most feminine of the sachets we've seen are

Bendel's frilly ones of white lace ruffles on pink or white satin. They come in sets of three, boxed in Cellophane, garnished with blue flowers; about \$12.50. There's a darling Swiss compact in the form of a watch; you turn the stem and the powder comes out on your puff. In black or one of six colours of enamel; in the \$5 category. In case you didn't know it, Bendel has now a collection of compacts at this price, and for less.

These charming Burmel handkerchiefs are, with the exception of the daisy-bordered one, decorated with fine petit-point flowers on Swiss fabric. They are the combined effort of hand- and machine-work, and very delicate-looking; about 50 cents each. About \$1 for the daisy one. All are at Best.



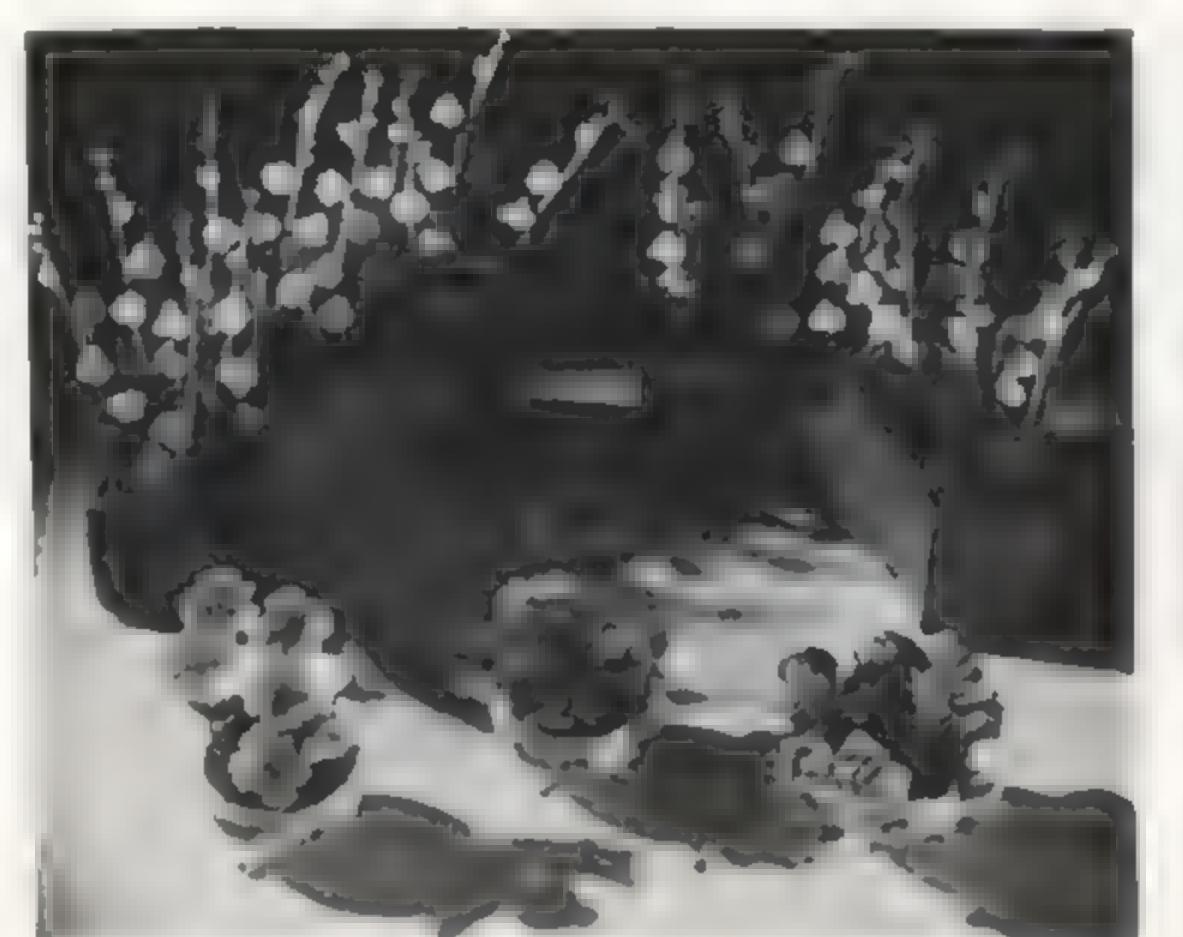
And at Wanamaker's, there are some filmy white linen handkerchiefs, hand-loomed in France, with white designs on them. They have somewhat the look of appliqué, except that the pattern is actually made by threads cross-woven into the material. One of our favourite designs had a sprinkling of large polka-dots and leaves; another was decorated simply with a wreath of pointed leaves. These are priced at about \$1 each. All hems hand-rolled.



Here are two new Trabert and Hoeffler-Mauboussin gems. The little gold envelope turns into a travelling-clock when you open it. It's your travelling companion for around \$150. (We've showed it open and shut.) The other gem

is a sterling cigarette-case, which is perfectly plain except that it contains a diamond-pointed pencil. You can bring all your artistic talents into play, writing or drawing what seems best to you on the case. You could have the bridesmaids or ushers all sign it and give it as a present to a bride or groom; about \$35.

For a small gift; for something beautiful and gay, we choose these little flowers of French glass in hand-painted pots. They cost about \$2; look much more expensive. The tubs of lilies-of-the-valley come to about \$5 each. All of this fine flora comes from Bergdorf Goodman.





No. 5* No. 22* Gardenia de Chanel Cuir de Russie
(Russia Leather)

Pause for a moment with your foot on the threshold of the new season... The coming months hold so much promise of... who knows what?... romantic conquests, new friendships, new adventure. Choose Chanel No. 5 and sally forth to meet this promise invincible in your knowledge that you have placed yourself in the most dramatic of settings.

* Reg. U. S. Pat. Off.



CHANEL INC.

COMES THE TROUSSEAU HUNT

(Continued from page 73) Or one of Alix's great plaid travel coats—two of them were shown on page 66 of the September 15 issue. They're more like steamer rugs or shawls than coats—they bundle you up so thoroughly. And they're so undated that you'll probably be wearing them on your fifth wedding anniversary.

For that little street dress you'll want in your trousseau, there are several eligibles in this issue. Molyneux's neat black crêpe dress with a cluster of violets on the shoulder. Piguet's dress in a flattering shade of soft blue. Both of which are on page 76. The apron dress that is Schiaparelli's contribution to the season—a simple crêpe dress with an apron whisked to the back, ending in ruffles. The dress that hooks in front like a corset—Balenciaga's idea. Or the two-tiered skirt of taffeta Molyneux contrived. Any of these (they're all shown on page 89) would do a bride credit.

You couldn't do better—for that theatre or restaurant suit—than one of Schiaparelli's velvet suits—the jacket long and snug and warm enough to wear without furs until the snow flies. One of them is shown on page 67—the black velvet jacket criss-crossed with blue lines to suggest plaid, the dress underneath topped by a bodice in a blue that will turn eyes into gentians. Complete the picture with a towering feather bonnet anchored with a chin-strap that's a tulle ruche.

For big parties, you could go to one extreme or another. You could go bare-shouldered in that romantic dress on page 50—about the nakedest décolleté to come out of Paris this year, and about the fullest skirt to appear. Or you could look every inch the protected woman in a demure, high-necked, long-sleeved outfit such as one of those on page 71. You could have a wide skirt or the narrowest slinky version, you could have a train or an ankle-length ballet skirt—no two women need look alike this year.

For once in your lifetime, have some of the frou-frou that has come out of Paris. It may not come out of Paris again for a long time to come. One of Chanel's paillette-besprinkled feather head-dresses. One of the ankle boots cuffed with fur. One of the evening snoods by Legroux that are covered with flowers or bow-knots. One of the gigantic necklaces that half cover your chest.



Balenciaga's Infanta coiffure—dozens of satin loops tumbling over each ear. A bride could adapt the idea, using white satin ribbons over her cloud of tulle



Another of Balenciaga's Infanta coiffures—black velvet bow-knots suspended over each ear. White velvet bows would be enchanting for a bridal head-dress

HILL AND DALE
SHOES
TRADE MARK

RIGHT
for their purpose



For wear with woollens—this newer idea in oxfords—The Epaulet—light, flexible, yet firm enough to support the foot in action. Suede with calf trim.



For wear with silks and such—a delightful pump—The Parkway—flattering, but comfortable. Built-up leather heel gives resilience to your steps. Suede with alligator trim.



For active sports—The Ranger—of soft grain leather with ribbed sole. Designed to stand the gaff of campus and country activities.

Hill and Dale Shoes, priced from \$6.95 to \$10, are sold by—
NEW YORK CITY—LORD & TAYLOR

Aberdeen, Wash.—Brown-Elmore Shoe Co. Lexington, Ky.—Geo. Collis
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Fall River, Mass.—Cherry & Webb Co. Richmond, Va.—F. W. Dabney Co.
Germantown, Pa.—Robt Cherry's Sons Rutland, Vt.—Chas. Sterns Co.
Greenville, S. C.—Meyers Arnold Co. San Jose, Calif.—L. Bloom Sons Co.
Hollywood, Calif.—Broadway-Hollywood Santa Monica, Calif.—H. C. Henshey Co.
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Keokuk, Iowa—Miller Shoe Co. Wilkes Barre, Pa.—Walter's Shoe Store
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And stores everywhere: for their names, write DIXON-BARTLETT CO., BALTIMORE, MD.



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tantalizing . . . tempestuous*

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On Looking Young...**

Created in **DISCOVERY**
a **Duplex** luxury
fabric woven with a
Celanese rayon yarn.

You'll love the important, slim lines and the carefully planned beauty of this SLIM-U-ETTE Fashion. Its sculptured waistline and unusual shoulder treatment of fine Venetian lace has all the allure of youth, plus the subtle dignity so becoming to young hearted women.

COLORS: Alix Blue,
Artichoke Green, Vine-
yard, Black.

SIZES: 16½-24½

Priced under \$15.00

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ABBATE-SWIFT, 1385 BROADWAY, N. Y. C.

*Reg. U. S. Pat. Off.

HARPO WOULDN'T TALK

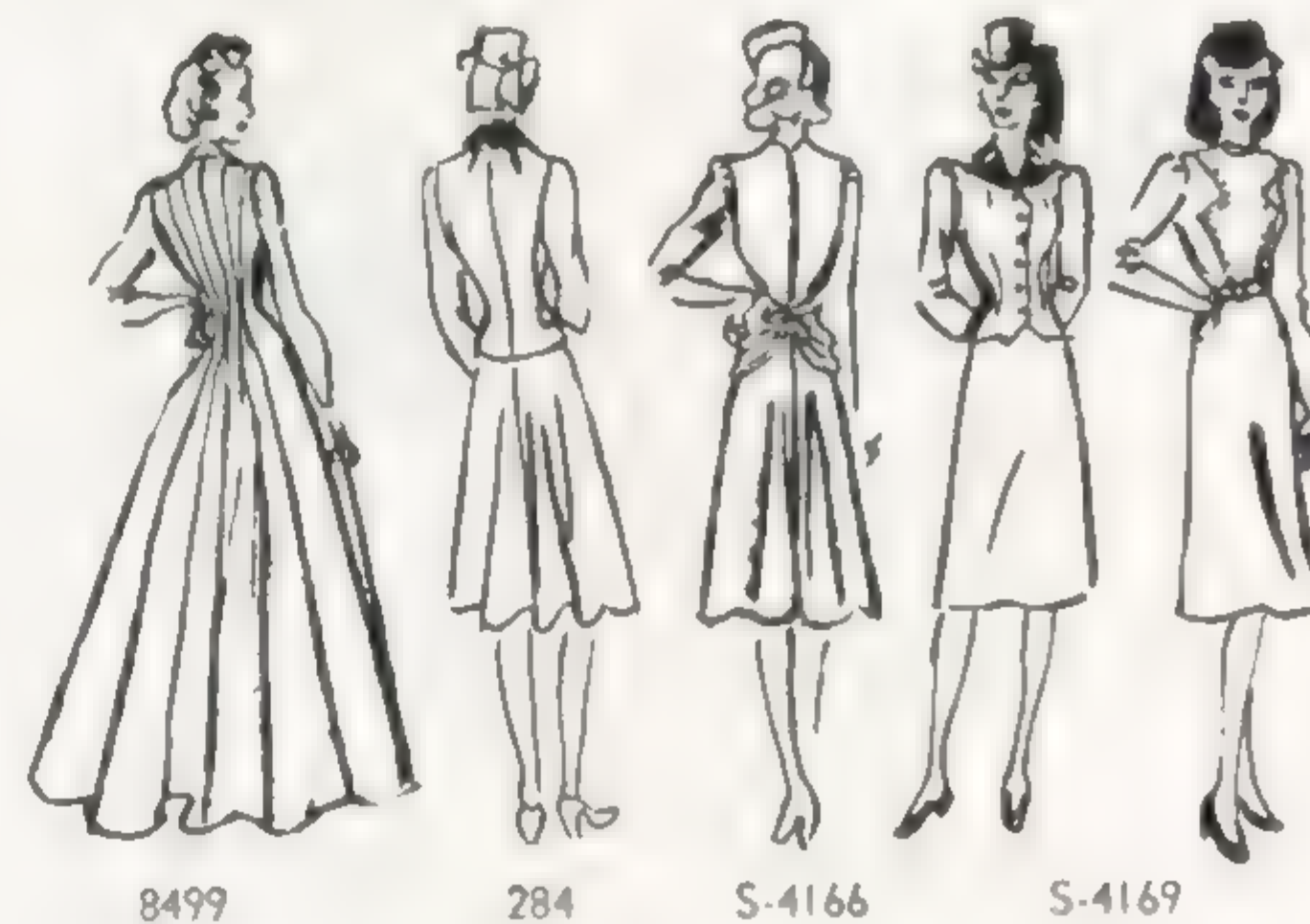
(Continued from page 63) "If it's so hard to make bad pictures, why don't you make good ones?"

However, the choice Elmanism of that occasion happened out of my hearing. One of the feminine guests of the evening (who had similarly probed the psyches of Kreisler and Heifetz) asked Mischa: "How does it feel to be Mischa Elman?" He paused, reflected for a moment, and then said (according to her story): "Sometimes I think it's all a dream."

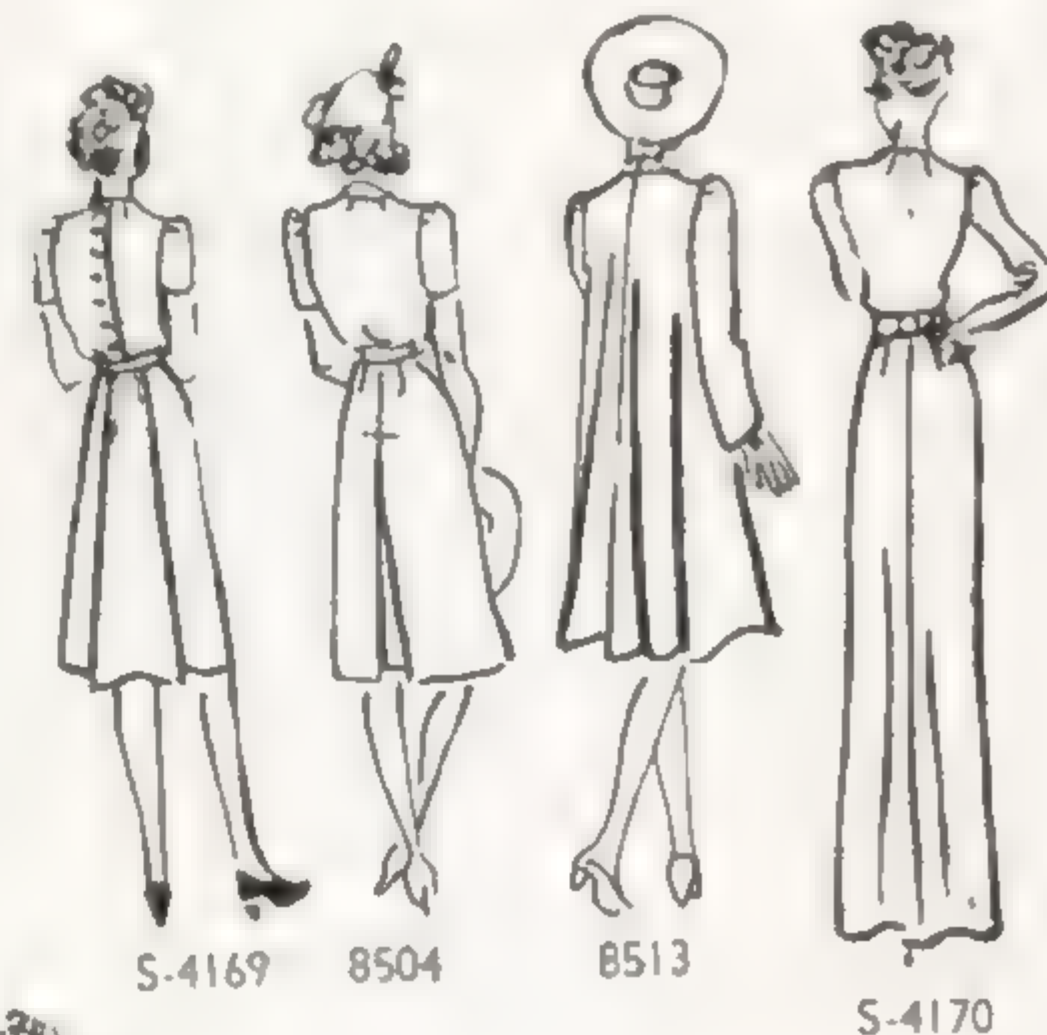
Harpo's passion for health is pursued with zeal, involving arduous tennis, gymnastics, and intensive sun-bathing. His sleep is singularly untroubled by dreams, and, indeed, he has a capacity for sleep that I have frequently envied. On an airplane trip to the Coast, he fell asleep during an incredible passage over the Rockies, while I contemplated recourse to a parachute. In a dentist's chair, he has even been known to doze quietly while his teeth were being drilled.

It was Harpo, too, who accomplished the prodigious feat of falling asleep in a car on the way to his wedding, with his bride-to-be beside him. But psychologically his sleep symbolized security in his marriage, which has been a happy one. Harpo and Susan subsequently adopted a baby which elicited a wire: "Congratulations on your son. If he needs brother wire terms." And that reminds me that, as a youth, Harpo was a boy soprano in a quartet. When he fortunately lost his voice he found that silence was golden.

DESIGNS FOR DRESSMAKING



Above, you see other views of the Vogue Designs for Dressmaking shown in more detail on pages 99 and 108. Designed for sizes: 284 and S-4166, in 12 to 20, 30 to 38; S-4169, in 12 to 20, 30 to 40; 8499, in 12 to 20, 30 to 42



Above and at left are back views of the Vogue Dressmaking Designs on pages 98, 99, and 108. They are designed for sizes: 285, in 12 to 20, 30 to 38; 8513, in 12 to 20, 30 to 40; 8504 and S-4170, in 12 to 20, 30 to 42

PATTERNS MAY BE PURCHASED IN THE IMPORTANT SHOPS IN EVERY CITY, OR BY MAIL, POSTAGE PREPAID, FROM VOGUE PATTERN SERVICE, GREENWICH, CONNECTICUT, AND IN CANADA, AT 21 DUNDAS SQUARE, TORONTO, ONTARIO. PRICES OF PATTERNS WILL BE FOUND ON PAGE 131.



Revlon **PRESENTS**
FOUR NEW HIGH FASHION
NAIL ENAMEL SHADES

Fashion is fickle this season... And Revlon, ever-constant in devotion to Fashion, presents four glamorous new shades keyed to every important fashionable mood of the season.

BRAVO . . . Fashion is dashing! She wears Revlon's BRAVO . . . rampantly red . . . clear, unabashed scarlet . . . exciting with the new "high" greens and reds . . . brilliant with black.

CHILIBEAN . . . Fashion goes exotic! Nail glamour takes on a South American twist with CHILIBEAN, exotic brown-seasoned rose; marvelous with the new browns, with moss greens, silvery greens and bronze greens! Intriguing with black.

SHY . . . Fashion is wistful! She wears Revlon's SHY . . . a tender, mauve-tinged pink; enchanting with wine and plum shades, blues, grey, beige, the new "misty" colors.

RED DICE . . . Fashion is adventurous! She plays a winning red . . . Revlon's RED DICE. This is a glorious, vital red . . . striking with black, navy blue, the "purply" tones.

Ask to see these supremely significant new color fashions in Revlon Cream Nail Enamel . . . accepted the world over as *best for looks, best for wear, best for nails* . . . at your beauty salon and at leading department stores.



Revlon
CREAM NAIL ENAMEL

"THE NAIL ENAMEL YOUR MANICURIST RECOMMENDS"

"My skin seems so acid— what shall I do for it?"

Are you one of the many women who complain of this? . . . then try these different creams . . . the milk of magnesia acts on the excess acid accumulations on the skin.



"My skin seems so acid—what shall I do for it?"

"How can I help keep my skin from losing its freshness, its firmness, its suppleness?"

"How can I help prevent blemishes—enlarged pores, oily shine, blackheads, dryness and roughness?"

If you are asking these worried questions, put these beauty-giving Milk of Magnesia creams to work on your skin!

How they work. You know how Milk of Magnesia relieves an internal condition of excess gastric acidity. These Milk of Magnesia creams act in the same beneficial way on the external excess acid accumulations on the skin and help to prevent and overcome unsightly faults and to beautify the skin.

PHILLIPS' MILK OF MAGNESIA TEXTURE CREAM. Here's beauty-giving action you've

never known before in a face cream! Its difference is due to acid-neutralizing Milk of Magnesia. It also contains cholesterol, which, by retaining moisture, helps to keep your skin youthfully smooth, firm and supple.

An ideal foundation. Phillips' Texture Cream is unlike any foundation you've ever tried before! This is because the Milk of Magnesia really prepares the skin by smoothing away roughness and overcoming oiliness. Powder and rouge go on evenly and stay on without frequent need of touching up.

PHILLIPS' MILK OF MAGNESIA CLEANSING CREAM. And for a really clean skin, just try Phillips' Cleansing Cream! The Milk of Magnesia not only loosens and absorbs surface dirt and make-up, but penetrates the pores, neutralizing the excess fatty acid accumulations as it cleans and leaving your skin soft, smooth and thoroughly clean.

2 SIZES—30c AND 60c

PHILLIPS' Milk of Magnesia CREAMS



TEXTURE CREAM

CLEANSING CREAM

FOR OLDER WOMEN—NEW CORSETS



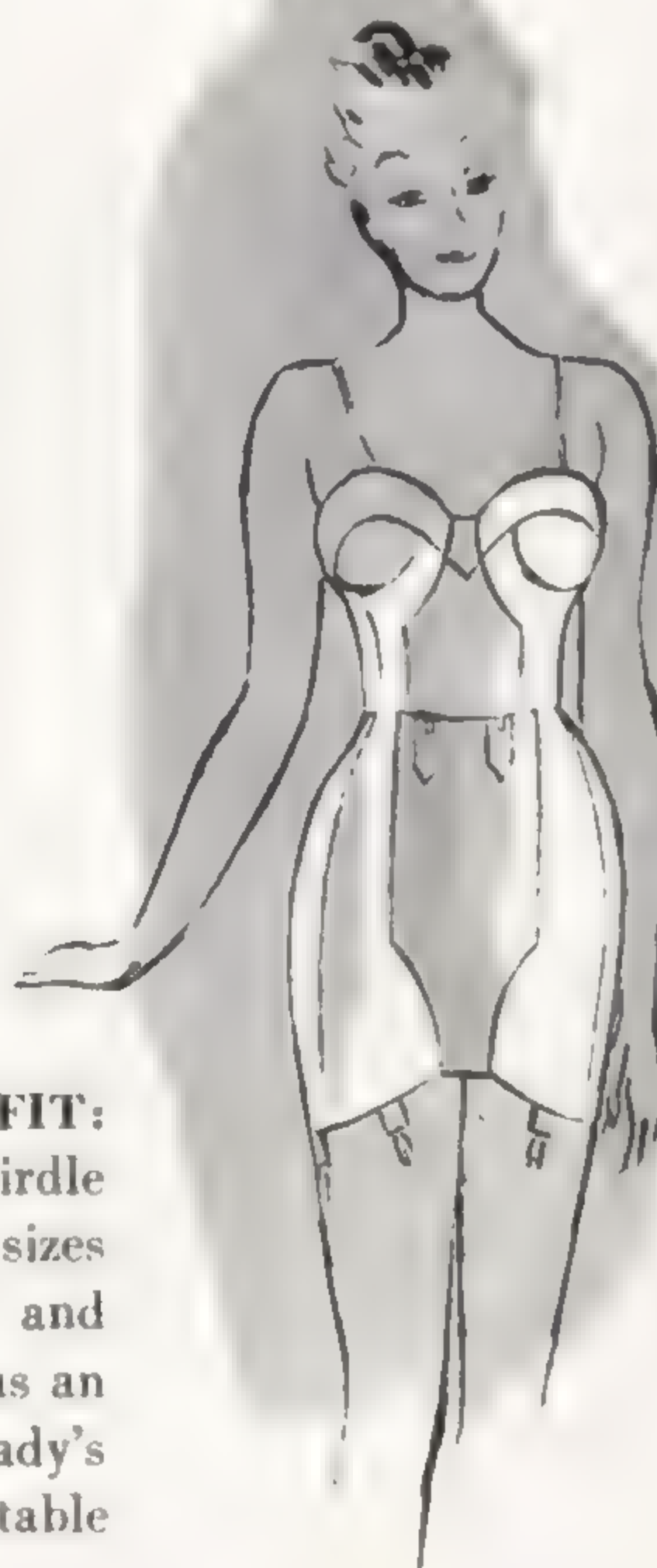
LIGHT-WEIGHT CONTROL: Treo's girdle of double net and satin woven with "Lastex" is cut higher to nip in your waistline. At McCreery. Model's brassière gives good support to a heavier figure. At Altman



TO WHITTLE YOUR WAIST: Elastic mesh and batiste girdle with Sta-Up-Top. The elastic band with tiny bones accentuates the waist. Eyelet embroidery camisole brassière hooks in front. Both by Warner. McCreery



LONG, MOULDED LINES: All-in-one of satin woven with "Lastique"; by Flexees. (Good with dinner-dresses like the ones on page 64.) The side sections are of French elastic. Invis-a-grip garters. Bloomingdale



IF YOU'RE HARD TO FIT: Now you can buy your girdle and brassière in different sizes (if you're built that way) and have an effect as smooth as an all-in-one. It's American Lady's idea. From Arnold Constable

UNDER THE NEW CLOTHES



FOR ACTIVE SPORTS:

When you're riding or golfing, Vassarette pantie-girdle gives you the support you need without hampering your movements. Wear it with or without the garters. From Lord and Taylor



FOR A SMOOTH BACK:

Those crossed, adjustable bands above the waist-line prevent any bulging from a plump back. Of elastic and batiste. Low enough for evening, too. A Gossard all-in-one; McCreery



NEW, EASY FASTENING:

The trick is that your shoulder-straps are attached to the back slide-fastener. Slipping into the straps pulls up the Talon closing. Nemo all-in-one of batiste with elastic sections. Altman



FOR A SLIMMER LOOK:

Lily of France all-in-one for the average or larger figure. Of silk satin and hand-loomed French elastic. Talon-fastened to the waist; hooked above the waist. At Saks-Fifth Avenue

SHUR-TITE

Favorite of the month



DESIGN PATENTED

*M*oon-shaped bag that sheds a bright light on Fashion's future... Simplicity spiced with a triple pleat looped down the front and a slender double handle. Of fine calf or suede in the newest colors. At your favorite store.

\$5

SLIGHTLY HIGHER WEST OF THE ROCKIES

Goldsmith **BROTHERS**

NEW YORK

CHICAGO • LOS ANGELES • PARIS • LONDON

FOOD FROM FINLAND

THE casual tourist is apt to conclude that Finnish food is mostly of Scandinavian character. For Helsingfors (half Swedish) is replete with restaurants offering Swedish cuisine. Discovering authentic Finnish dishes means following that devious route of discovering Finland, tracking into the more remote provinces of Savo and Carelia, or again, into lovely inland Häme. It is in these parts I have found what I was looking for: Finnish dishes, characterized sometimes by the rustic simplicity of the Carelian peasant himself, sometimes by a surprising succulent delicacy; but all saliently suited to the life of those who in summer take to blue waters, and in winter to skis.

One matter complicates giving a complete set of recipes for authentic Finnish dishes: sometimes there is required an ingredient peculiar to this northern region. Of such we'll say no more. Of others, well within the pale of possibility, I offer these. I have found them nowhere else. To most of us they are as new as the suddenly popular and rather amazing country of their origin.

KARJALAN PIIRAKKA: This pastry, of Carelian origin, is popular throughout Finland. The *piirakka* is an especial and perennial favourite of students who frequent the coffee-houses of Helsingfors.

First mix a dough from rye flour, water, and salt. Roll out oviform balls of this dough to the thinness of paper and eight or ten inches long. Make a

thick porridge of rice cooked in milk, butter, and salt. Put some porridge, about one-quarter or one-third of an inch thick, in the middle of each piece of dough, leaving only about an inch all the way around uncovered. Fold these uncovered edges over the top of the porridge, without bringing them entirely together. Pinch the edges of the dough into tucks, as you would the rim of a pie. (See illustration on page 130.) Bake in a very hot oven about twenty minutes, remove, dip into a bath of hot milk and butter, and allow to dry.

The *piirakka* may be served either hot or cold. Generally, for the sake of convenience, it is eaten cold, as is any other pastry, but much to be preferred is heating it well and serving with butter.

OMENAPANNUKAKKU: This apple pancake from Lahti is an excellent dessert for cold days. For this you will need: 2 eggs, 1 cupful of sugar, whole-wheat flour, 5 cupfuls of milk, 1 teaspoonful of salt, 1 teaspoonful of butter, sweet apples.

Beat eggs and sugar together, then add milk, butter, and salt. Beat again. Add flour, enough so that the batter pours slowly from a spoon. Let this batter stand from one and a half to two hours, allowing it to swell. Then pour the mixture one-half inch thick into a buttered baking-pan. Lay slices of sweet apple over the top. Bake about twenty minutes in a fairly hot oven, or until the (Continued on page 130)



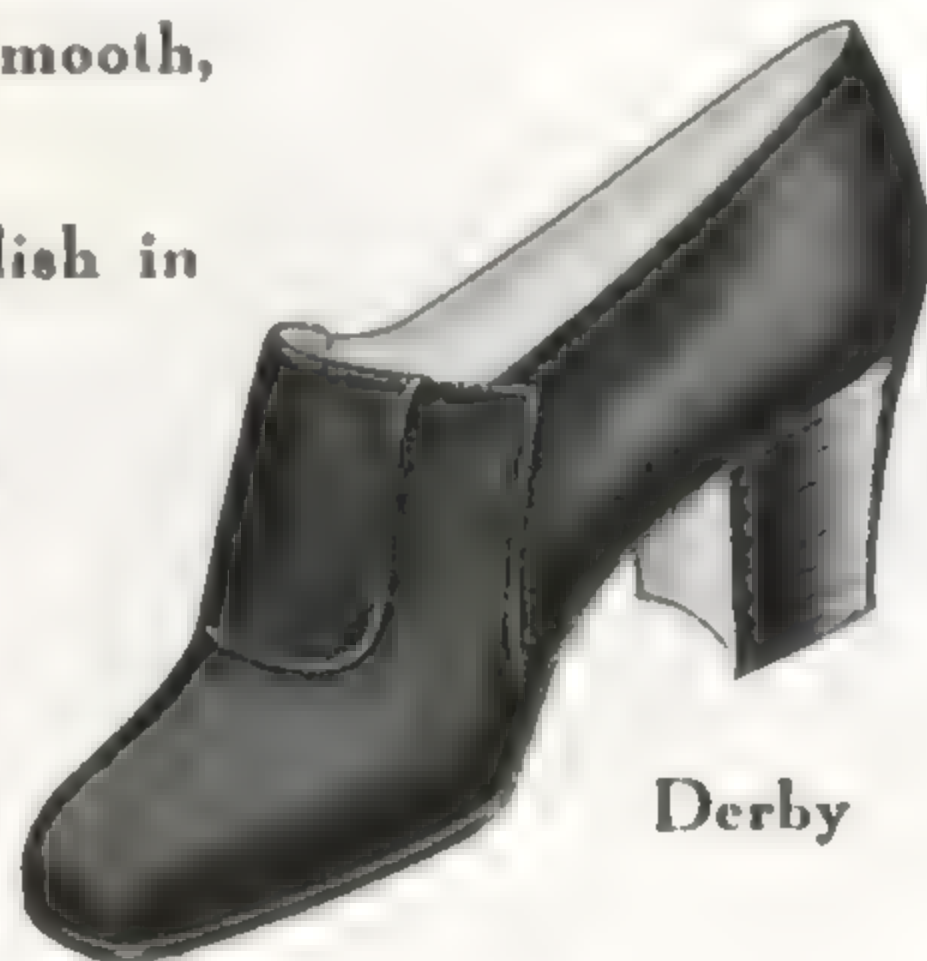
BLACK BREAD IN FINLAND



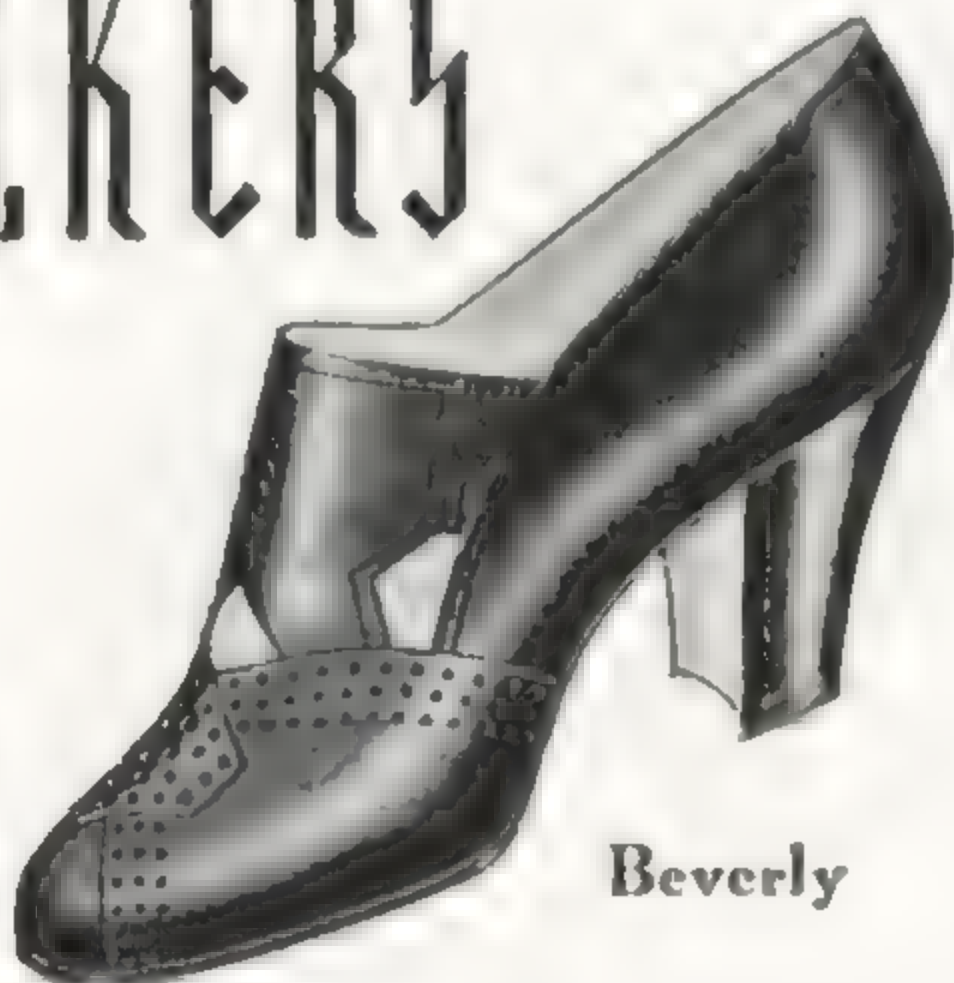
FINNISH RYE BREAD IN THE MAKING



You'll have lively feet
and a new love for gadding *.. or shopping in town*
when you wear British
Walkers. You'll find yourself
lingering at the fair—walking to luncheon...
because they are so wisely made! So smooth,
so flexible, and such grand com-
panions to your new short skirts. English in
style but made in America... British
Walkers are first choice with active
women who prefer good taste and
quality in shoes. The prices begin
at \$10.75.



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And other leading stores in the principal cities

a Criterion Original*



*your belt
for OCTOBER*

Take any simple dress . . . add this double-buckle belt highlighted with gleaming gold . . . and presto! . . . you have a twosome of elegance. Suede, grosgrain ribbon-lined, in Fall's important colors. At foremost stores, 1.50 (slightly higher in Canada).

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Autumn Medley

*Glentex
Scarves*



Harvest Gold

Head and shoulder standouts . . . Exploring the glorious autumn countryside . . . posed on a rock or perched on a fence . . . you'll be outstanding anywhere and everywhere with a GLENTEX SCARF about your head, around your throat, circling your waist. HARVEST GOLD is a hand-blocked floral and paisley wool challis scarf with fringed edges. AUTUMN MEDLEY a square of hand-rolled pure silk satin combining a paisley motif with lush, fall flowers. About \$2 at leading stores throughout the country. GLENTEX • 417 FIFTH AVENUE, NEW YORK

fashion

FORECAST



IN

HATS BY HARRYSON

"CHU-CHU"

WOVEN WITH

*Celanese**

RAYON

YARN

Hail these waist-whittling fashions . . . revel in your willowy new look in them! Achieved in a reed-slim apron dress (at right) for the young sophisticate, with soft hip draping gathered to a bustling bow at back. Or accomplished with dynamic radiating pleats (at left), designed for the feminine type. Colors—nevee green, air blue, caramel and black. Sizes 10-20. \$22.95. At leading stores throughout the country, or write directly to PICKWICK DRESS COMPANY, 1400 Broadway, New York City

*Reg. U. S. Pat. Off.



Three designs in modern sterling silver by Watson. Left to right, they are "Juliana," "Dorian," and "Lotus"—attractive contributions to contemporary silver, which are classic in their restraint and simplicity of line

SILVER - NOW

If you are getting married, and are not sure of just what you want in the way of flat silver, here are six sterling versions of modern silver for you to consider. You will be choosing not only for to-day, but for to-morrow. The silver we show here has the simplicity and flair in design and feeling that should make it good not only for now, but forever.

Watson's "Dorian" design (shown in the photograph above) is inspired by the simple Doric motif and is both beautiful and functional in line. If you are a bride who is starting married life with only one maid, this pattern will be a joy to you. Its lack of intricate design makes it practical and easy to polish. Watson's "Lotus" pattern, in the same photograph, is to-day's conception of the age-old lotus-flower design. It has the same delicately chiseled detail as the "Juliana" pattern, shown with it.

In the photograph below, Wallace's "Rhythm" will add a smart modern note to your table. While Reed and Barton's "Cotillion" is patterned after a traditional design, it is very modern in feeling, proving that there lies a classic strain in the most modern conceptions in silver. Their "Jubilee" pattern is fluted and symmetrical in design.



Three more modern designs in sterling silver for you to choose from. In the centre, Wallace's "Rhythm" pattern. On the left, "Jubilee"; on the right, "Cotillion"—these last two are both from Reed and Barton



In the traditional spirit, three sterling patterns from Gorham—in designs that are all harmonious in feeling. Left to right, they are the “Sheaf of Wheat,” “Chantilly,” and “Old French” patterns, beautiful in their workmanship

AND FOREVER

Here is silver with a heritage. The six patterns photographed on this page are typical of the silver that has endured for a great many years and is as popular to-day as it ever was. They are American versions of the standard classics which no one will ever tire of, which will never be out of fashion, which will never grow old.

Gorham’s “Sheaf of Wheat,” in the photograph above, is an authentic reproduction of a hand-wrought spoon made in England about the year 1790. The original “Sheaf of Wheat” ornament and the fiddle shape have been exactly reproduced in this version. The “Chantilly” and “Old French” designs, shown with it, have the same classic lines and century-old dignity and beauty of design.

Below are three patterns made by International. “Gadroon” was originally designed in England over one hundred years ago, and it has come down through the years, never losing its popularity...it has a simplicity that makes it dateless. It belongs to the most famous period of English silver design, and the International Sterling Silversmiths have carefully reproduced the spirit and detail of the original.



Happy the bride who receives one of these three patterns from International for her table. Left to right, they are “Gadroon,” “1810,” and “Whitehall”—all sterling versions of age-old designs in table silver

DOBBS

Guild Originals



Guild #449

\$20

Guild #448

\$18.50

DOBBS GUILD ORIGINALS introduce the most important hat fashion of the season fur trimmed berets! Supple felt with fine richly curled Persian and beautiful custom detail. Black only DOBBS accurate headsizes.

Dobbs

New York's Leading Hatters

PARK AVENUE AT 53rd STREET

AVAILABLE AT FINE STORES EVERYWHERE

*Sultana**

...fabric distinctively DUPLAN

ELEGANCE



Sultana means regal fabric loveliness for your new Parisian air of elegance... The silhouette is wasp-waisted in the very new Princess manner—with gored tucked skirt fulness... so youthfully becoming that you'll be envied for your poise from luncheon to cocktails. You'll love SULTANA'S "cloth" richness of texture and tone—its crisp resilience that resists wrinkling. Created of TUBIZE' 33—the new Abraded Acetate Rayon Yarn. Presented in Brick Dust, Black and other new Autumn colorings... Sizes 9-17 and 10-20 about \$18.

Dress from B. TOBIAS, Inc.

498 Seventh Avenue, New York

*Reg. Trade Mark

RUSSEKS, New York and Brooklyn; RICH'S, Atlanta; HUTZLER BROS., Baltimore; CHANDLER'S, Boston; ALMS & DOEPKE, Cincinnati; SANGER'S, Dallas; KERN'S, Detroit; MAISON BLANCHE, New Orleans; KAHN'S, Oakland; J. L. BRANDEIS, Omaha; OLDS, WORTMAN & KING, Portland; STEIGER'S, Springfield and Hartford; GARLAND'S, St. Louis; FOLEY'S, Houston; RALEIGH HABERDASHER, Washington, D. C.

DUPLAN SILK CORPORATION
498 Seventh Avenue, New York



A DISTINGUISHED WARDROBE

(All of the clothes on these pages are at Lord and Taylor)

(Continued from page 65) Points to watch—this season especially—are these: The shoulder-line should be, for you, unexaggerated. (Examples: all the dresses on pages 64-65 and on these pages.)

The waist-line should be, for you, unemphasized. Even if your waist is still tiny, the dramatic emphasis on its girlishness (which means rounded hips) is not your genre. The bolero dress on page 65 and the black dinner-dress on page 64 are two good illustrations of the softened waist-line. Notice the tied belt-ends, and, on the dinner-dress, the bronze paillettes in a flattering swoop.

Your sleeves should be non-committal...you'll observe that all the clothes we've chosen shelter and distract attention from the arms, which are often not the older woman's best feature. This season's covered-up dinner and evening dresses are all in your favour.

Your dresses should be long enough. Even though ankle-length dinner-skirts are new and chic...the dinner-skirt which sweeps the floor is prettier, more gracious for you.

And as for the day skirts, study your mirror with daily care—an inch too short can make you look skittish; an inch too much, a dowd. Chart your course between these two extremes and wear your years with pride.



The first basic step for every one—a good girdle—is even more important to the older woman. This Poirrette girdle has power net elastic sides, reinforced with Biabands; satin panels front and back



The good black silk crêpe dress every woman needs. The V neck-line and the three-quarter sleeves flatter you. The belt ties in back—a point in your favour. Worn with a black felt tricorne

FOR THE OLDER WOMAN



Your handsomely furred black cloth coat. The important new side closing—almost like a stole—of Persian lamb is recommended for a woman who wants to look taller. Becoming postilion felt hat



A gracious—and sophisticated—hostess gown, for your informal entertaining. (Because it Talon-fastens down nearly to the hem, you can step in and out.) Sequin and cut-steel beaded girdle



A good-looking sports coat—built on the squared, straight up-and-down lines that are good whatever your own lines happen to be. Black-and-white herring-bone tweed. Accent it with a green hat

STAGE DIRECTIONS FOR
LIVING: Azure skies... green
mountains... a dazzling tropical
beach... and (most zestful of all)
Dole Pineapple Juice from Hawaii
when you're thirsty...




JOHNNY PINEAPPLE (Aside): "AND THEN I SAID,
'MARY, LOOK RIGHT THIS WAY. THERE'S
A NEW TREAT COMING
INTO YOUR LIFE.'"



Tall Tongues

MAKE TINY FEET!

● Soft suede soars up your instep to gay, new heights. Slims and "prettifies" your feet. In ravens' wing black with a pert twist to the tall tongue. Silken trim. The SONATA \$8.75. Walk-Over fashions \$6.50 up. Higher West. Geo. E. Keith Company, Brockton, Mass. 



WALK-OVER

BERGDORF GOODMAN
presents

The 1940 glamour girdle

—advises Lux care

Picture glamorous YOU with the new waltz waist—simple with this cleverly cut custom-made girdle. It's comfortable, too! "Do protect its fit with Lux care," advises Bergdorf Goodman. Rubbing with cake soap weakens elasticity. Safe in water, is safe in Lux.

Fine stores advise Lux

FROM THE PARIS OPENINGS

(Continued from page 51) A quiet little beige suit, with great elegance and a pleated skirt. Or for the more dramatic, Vionnet's green corduroy velvet suit, the ribs running on the bias, a girdle of deep red velvet. There go those two again—red and green—the Robin Hood team! For an older woman, there's a wonderful answer to your quest in Creed's suit—black, sophisticated, long-jacketed—at Bonwit Teller's. There, too, is the beglamoured suit of Balenciaga's, in a muted, murky shade of grey-green—cleverly trimmed with beaver.

SUITS WITH A TOUCH OF VELVET OR BRAID. Black velvet or braid work gets around some of the very best suits. Schiaparelli's cigarette-like model—for those who want to keep straight among all the current curves—has a black velvet touch. You can locate this at Lord and Taylor, where there are also two Molyneux velvet-trimmed suits: a black silk crêpe dress topped with an old-fashioned grandmother cape of black velvet; and a black velvet dress topped with a black wool jacket. (Both were shown in September 15 Vogue, page 62.) If you are devoted to braid, consider the attractive Bruyère suit imported by Milgrim—a grey wool judiciously trimmed with black cord and tassels.

SPORTS SUITS. The only one to bring back Molyneux's wonderful taupe jersey suit is Saks-Fifth Avenue. There's taupe again—as we've been recommending. The jersey of this suit is almost as wide-ribbed as a child's stocking; the cut of the suit will be untouched by time. At Bergdorf Goodman's is Lelong's black-and-white herring-bone suit, the herring-bone pattern the biggest in existence, the jacket neatly double-breasted, the skirt attached to a black jersey blouse. If you have a yen for plaid, Henri Bendel brought back one of Alix's famous plaid suits in delicious shades of yellow and brown. At Bonwit Teller's is that remarkable plaid suit of Lelong's—a town suit with a black jacket and a plaid skirt made, with the patience of Job, out of hundreds of bright-coloured pieces. You saw it on page 67 of the September 15 issue.

COATS. The half-and-half coat that Molyneux thought up captured almost every American buyer's admiration. You know the one we mean—it was shown on page 60 of September 15 Vogue. Half green, half black is the one Bendel brought back. Two glorious coats among Saks-Fifth Avenue's importations are: Vionnet's pearl-grey camel's-hair coat, fastened with tortoise-shell buttons to echo the tortoise-shell shade of the accompanying jersey dress. And Chanel's grey tweed coat, trimmed with what you think is astrakhan until you take a second look. Instead of being fur, that astrakhan is pure wool, but it's a devilishly clever substitute. Both the coat and the superb jersey dress that accompanies it are shown on page 52. One of the most attractive furless coats is a Schiaparelli brought back by Hattie Carnegie—a side-buttoned coat of grey-blue wool, fastened with big red buttons, worn over

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FROM THE PARIS OPENINGS

a red wool dress with a Turkish hem. A born flatterer in coats is Paquin's chocolate-brown one brought back by Russeks—a snug coat with a great hood and pockets of sheared beaver.

DINNER-CLOTHES. It is a curious coincidence that one of the silhouettes that came across during 1914 came across again this year—the peg-top, narrow-skirted silhouette that Lanvin and Piguet design. Lanvin's beautiful dinner-dress—narrow at the ankles, draped at the hips, accompanied by pailletted gloves that reach up to meet the short sleeves—is at Henri Bendel's. All over town are slim, slinky dinner-dresses for you who have always loved the straight and narrow. There's Alix's hugging dress of orange and black velvet shown on page 56, at Bergdorf Goodman. There's a flame-red one by Lelong, with a pencil-slim skirt, sleeves down to your knuckles, and a bodice twisted in some inexplicable way with a gold necklace. There's another flame-red dress of the narrow genre at Henri Bendel's—Maggy Rouff's long-sleeved crêpe pressed into pleats so that it hangs narrow as a reed. And at Bonwit Teller's are two of Schiaparelli's "cigarette" dinner-jackets—pink-and-black striped velvet extravagantly bead-embroidered.

ANKLE-LENGTH SKIRTS. You'll probably fall for an evening skirt that stops short at the ankles—once you've seen the charmers Molyneux has made. There's one that might have come out of a daguerreotype—a green broadcloth dress, its full skirt circled with black bands, its shoulders sheltered with an old-fashioned cape. Hattie Carnegie imported it. There's another—a Degas ballet type, the bodice of black velvet, the skirt of black tulle fluffing above the ankles. Bergdorf Goodman imported that.

DRAMA. More and more, America loves Balenciaga. Débutantes, Hollywood stars, every one with a sense of the picturesque has become his fan. Dozens of his eloquent dresses are in the current importations. His splendid black velvet evening dress with a copper-coloured taffeta insert in the skirt is at Jay-Thorpe's. More than one débutante will play Spanish Infanta in his white satin dress with scrolls of green velvet circling the neck and hips. They'll find it at Jay-Thorpe. All of these dresses have skirts as voluminous as circus tents, and magically small waists.

Bonwit Teller has two Alix dresses for a débutante—wonderful confections of lace. Lanvin's ball dress has a green taffeta tunic ballooning over a rose taffeta hoop-skirt, with the barest décolletage in town. It's at Henri Bendel, as is Chanel's tight black velvet tunic and black tulle skirt, with a necklace of pearls incorporated into the neck-line. One of Lanvin's typical *robes de style*—an enormously wide skirt of black faille, panelled on the sides with green-gold arabesques—is at Milgrim's. There, too, is the glamour evening wrap of the year—Balenciaga's magnificent coat of flame-red wool.

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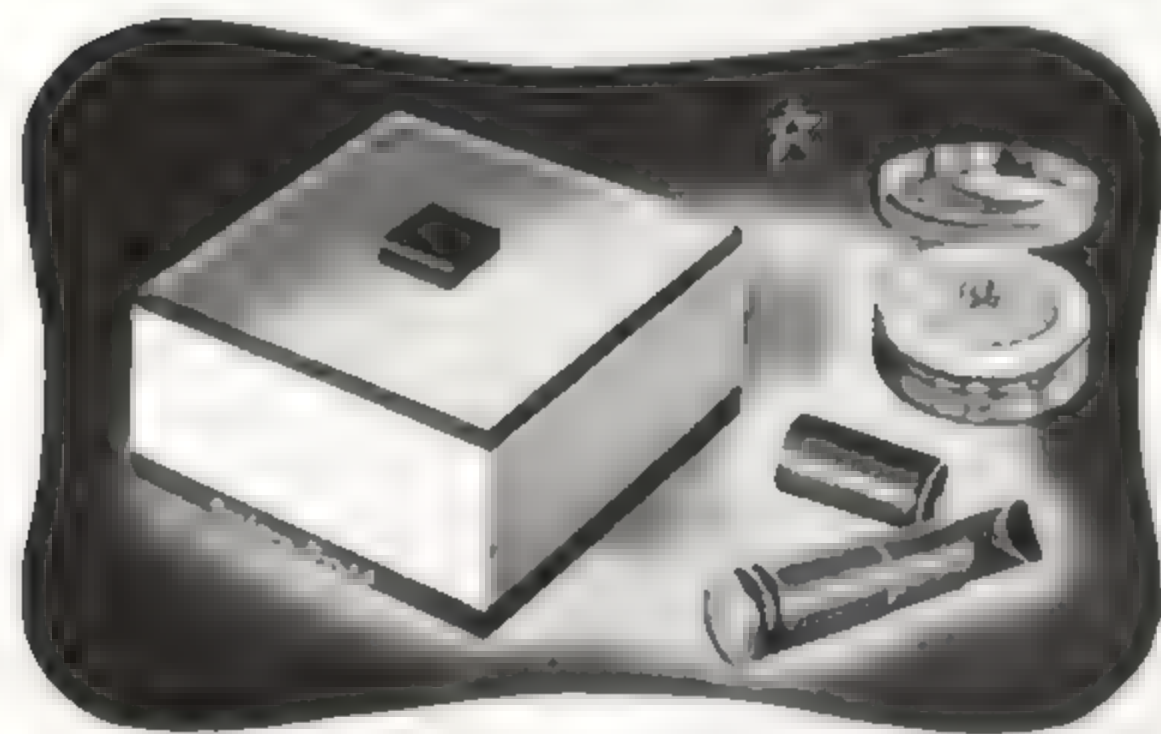
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THE GENESIS OF A FABULOUS BOOK

(Continued from page 80) by a cannon which, in Venice, marks the hour of noon. It developed that the gun's detonation had somehow caused Ariadne to tremble a little before the advances of the apparently floating wine god.

Another obstacle presented itself in securing a permit to photograph, in colour, the "Mona Lisa," at the Louvre. But their greatest difficulties were encountered in the Sistine Chapel, where elaborate colour separations were to be made of three of Michelangelo's frescoes—"The Creation of Adam," the "Jeremiah," and the "Delphic Sibyl"—that glamorous pagan priestess whose admission to the Chapel had so shocked the pious cardinals of Julius II. (These three frescoes, it will be remembered, were finished in 1512, twenty-five years before the completion of the same artist's elaborate "Last Judgment," on the Sistine's altar wall.)

AT THE SISTINE CHAPEL

As the Chapel is fifty-five feet high, the only staging that could permittedly be erected was a scaffold of the most delicate order. From this scaffold—fifty feet high and twice rebuilt—the photographers worked for long periods on their backs, in the same manner that Michelangelo had worked at his four-year task of covering ten thousand square feet of plaster with three hundred and forty figures, some of them sixteen feet high. As the "Adam" is a nearly flat composition, being painted in the centre of the ceiling, it offered the photographers less difficulties than "The Prophet and the Sibyl," which are painted on a curving wall.

For the first time since Michelangelo created them, these frescoes were actually photographed in colour, previous reproductions of the murals having been made as black-and-white photographs which were later translated into colour, after corrective comparisons with the originals.

From the array of coloured plates in the *Treasury*, the Editors of *Vogue* have, a little at random, selected three paintings to enliven this article. One of them is by Whistler—a distinguished but expatriate American; one is the work of Jean Fouquet, the first and most engaging of the avowedly French painters; the third is by Jan

Van Eyck, the early Flemish master to whom, apparently, we owe the introduction of painting in oils.

Whistler's "Little White Girl" is characteristic of his work during the early 'Sixties. Such a painting was, to use his own words, "the result of harmonies obtained by employing the infinite tones and varieties of a limited number of colours." There are in the canvas—in the fan and azaleas, for example—vague suggestions of the Japanese print-makers—the artists who also influenced Monet and other of the French Impressionists, and, in the late 'Eighties, even influenced the work of Vincent Van Gogh.

Whistler's portrait, here shown, marked an important step in his career, following as it did a period of five years when, in Paris, his pictures were systematically refused by the Salon. But, in 1863, this enchanting canvas, when exposed in the rival Salon Des Refusées, created so profound an impression that it soon set in motion, for the eccentric American artist, a new and progressive march to public favour.

A FOUQUET PORTRAIT

Fouquet's "Virgin and Child," shown in this number, was painted four hundred and fifty years ago, at Tours, when the artist was court painter to Charles VII. It is one of his comparatively few portraits—miniatures and illuminations having been his principal *fortes*. The picture reveals, a little blatantly perhaps, the figure of Agnès Sorel, the mistress of Charles VII., then at the zenith of her power and beauty. Actually, though there are many stories of her amours and *aventures galantes*, she was a woman of acknowledged dignity and character. Why the artist bestowed upon her an attendant choir of youthful red angels is a matter for intriguing conjecture.

It is interesting to remember that so rare are Fouquet's works that a black-and-white drawing of his—a likeness of the then Bishop of Treviso, a sketch no larger than this printed page—only last year fetched \$53,764 at auction in London, the highest price ever paid for a drawing by any master. The treasure, it should be added, is still in the collection of the late Lord Duveen, who was its purchaser at Christie's. It has been said that if Fouquet's incred-

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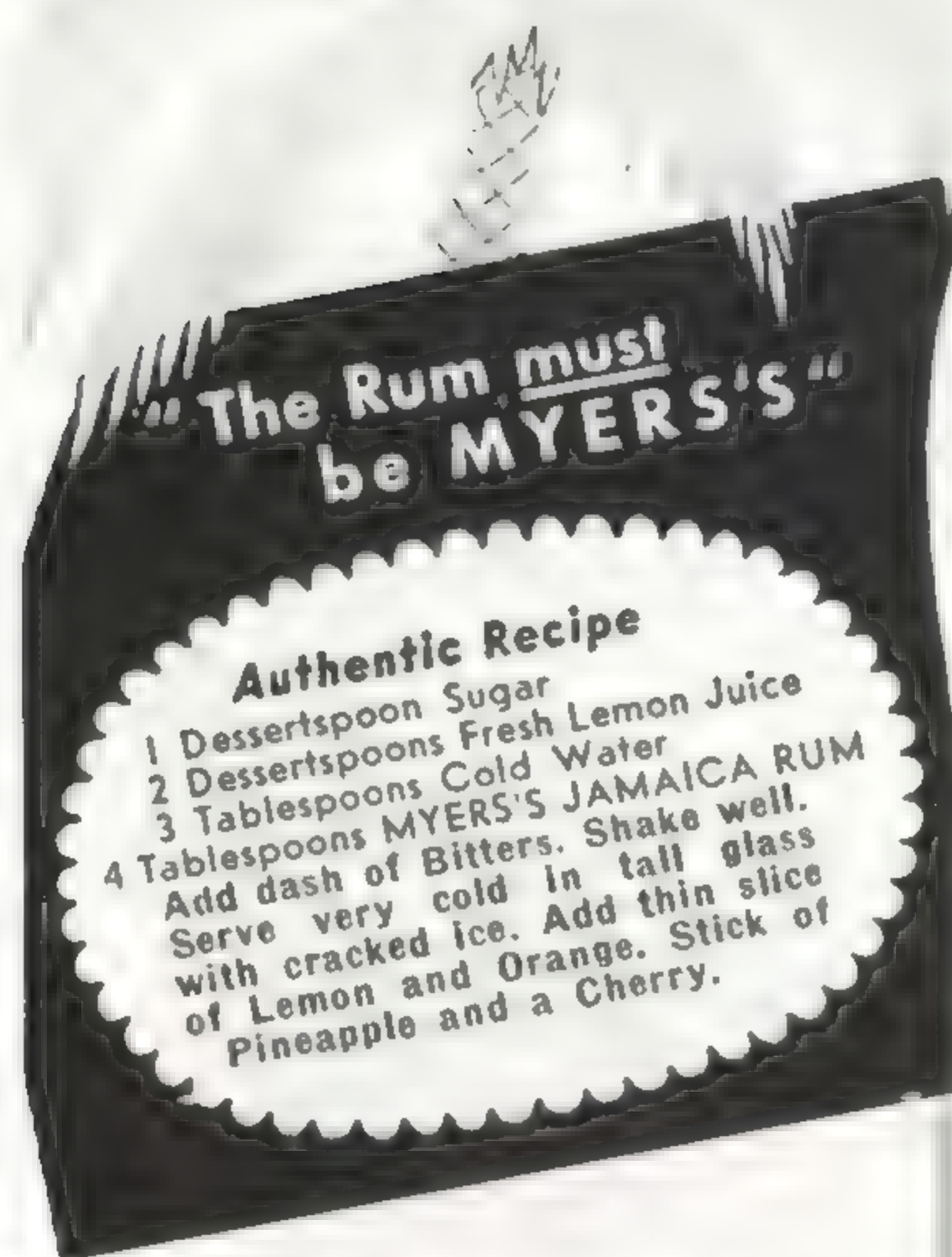
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THE GENESIS OF A FABULOUS BOOK

ibly beautiful and diverting miniatures (which are now in the library at Munich), illustrating a French paraphrase of Boccaccio's *Decameron*, were to be offered for sale they would fetch well over half a million dollars.

The Van Eyck, seen in this issue, was painted on wood and was executed in 1434, while the artist was acting as court painter to Philip the Good, of Burgundy. The panel was executed a little after the painter's discovery that oil made a better emulsion for paint than did either size or egg, particularly for the so-called easel pictures, which were then for the first time coming into favour. As the marriage ceremony, which Van Eyck has so naively put down for us, was consummated by the simple act of clasping hands, and as no priest was present to witness it, Van Eyck has taken pains to sign the panel, not as its author only, but as a witness to the ceremony. He went even further. Besides dating the panel, he saw to it that his own image was clearly reflected in the little mirror on the wall. The painting reveals Van Eyck's incredible skill in representing textures of any and every sort—furs, fabrics, wood, copper, hangings, beads, oranges, rug, lace, a lighted candle, and a strange, but quite diverting dog.

ENGRAVING THE PLATES

The task of engraving the plates in the *Treasury* was quite as difficult as that of photographing them in col-

ours. The desideratum was always to achieve warmth and spirit in them, as well as meticulous accuracy. For colour engraving and colour printing, like many of the master crafts, are not dependent upon fidelity and exactitude alone, but upon the influence of an instinctive and unerring taste. Though they may seem to be precise sciences, they must constantly be corrected by the rule of thumb. An engraver may use the latest lenses, colour filters, projection and lighting equipment, acids, inks, and proving-presses, but his craft will still smell of the secret and mystifying "dragon's blood" of the ancient etchers.

Some of the men of taste who work in the best engraving plants even take on the appearance of artists, what with their long hair, Windsor ties, and secret adventures in landscape-painting on a Sunday. It is true, of course, that the basis of their craft is photo-mechanical, and that they are aided by miraculous colour filters. These filters separate all the colours—the yellows, blues, reds, and blacks that are, when superimposed, to make up the sum of the picture, recreating not only its precise detail, but the mood and atmosphere which the artist strived so artfully and valiantly to attain.

And it is, in the final analysis, not a mechanic, but an artist who "finishes" the various colour-plates; who determines whether the complexion of a beautiful woman is actually, let us say, fifteen (Continued on page 131)

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FOOD FROM FINLAND

(Continued from page 120) cake is a nice light brown. Sprinkle with sugar and serve hot.

OMENA JA RIISI VANUKAS (apple and rice pudding) requires these ingredients: 1 cupful of rice, ½ rind of lemon and juice, 3 pounds of apples, 1½ cupfuls of sugar, 1 cupful of water.

Rinse rice first in cold, then in hot water. Put into slightly salted boiling water and boil until soft. Rinse, with cold water, in a sieve.

Boil sugar and water into a clear liquid and flavour with the yellow part of the lemon rind and the lemon-juice. Cut the peeled apples into pieces and cook them in this sugar water until they are transparent. Pile apples on a platter, putting the rice around the apples or in layers with them. Pour the sugar water over the rice and apples.

Make a meringue of three whites of eggs beaten into a stiff froth, stirring nine tablespoonfuls of sugar into it. Decorate the pudding with this meringue mixture and bake in a mild oven until the meringue has turned a light brown. Serve with cream or a custard sauce.

KALAKUKKO: The *kalakukko*, together with variations of the same idea, is, I have found in Carelia and Savo, a practically indispensable dish. From the primitive *kalakukko* has sprung such embellished splendour as the *Hämäläinen kalakukko*, which is representative of genuine Finnish festivity. But here is the recipe for the unadorned *kalakukko*:

Make a dough from rye flour, water, and salt. Roll out portions of this dough until they attain a diameter of seven or

eight inches and a thickness of a quarter-inch. With the pastry as a blanket, wrap a *muikku* (this in Finland—otherwise, a herring, perch, or some other small, soft-boned fish) together with strips of bacon. Salt to taste. Bake in a very hot oven for half an hour; then in a moderate oven for four hours. Butter crust; serve while hot.

The *lihakukko* is like the *kalakukko*, save that the filling is composed of equal portions of beef, ham, and lamb. The *lanttukukko* filling is of turnips and a small amount of ham. Salt to taste. Serve hot and well buttered.



PIIRAKKA READY FOR BAKING

For **KAALIKÄÄRYLE**, use these ingredients: cabbage, ½ pound of ground beef, 2 or 3 tablespoonfuls of boiled rice, 1 egg, salt, pepper.

Boil cabbage, afterwards peeling off the leaves. Mix beef, rice, egg, pepper, and salt together. Wrap well a portion of this mixture into a cabbage leaf, tie with a string, and bake on a buttered tin in a medium oven for about one and one-half hours, or until the leaf is well browned. It is good first to put a few drops of molasses over the leaves so that they brown better. Serve hot, with boiled potatoes and gravy from the baking. Either lingon or cranberry jam is also the usual accompaniment to *kaalikääryle*. **INGRID WETTERSTROM**



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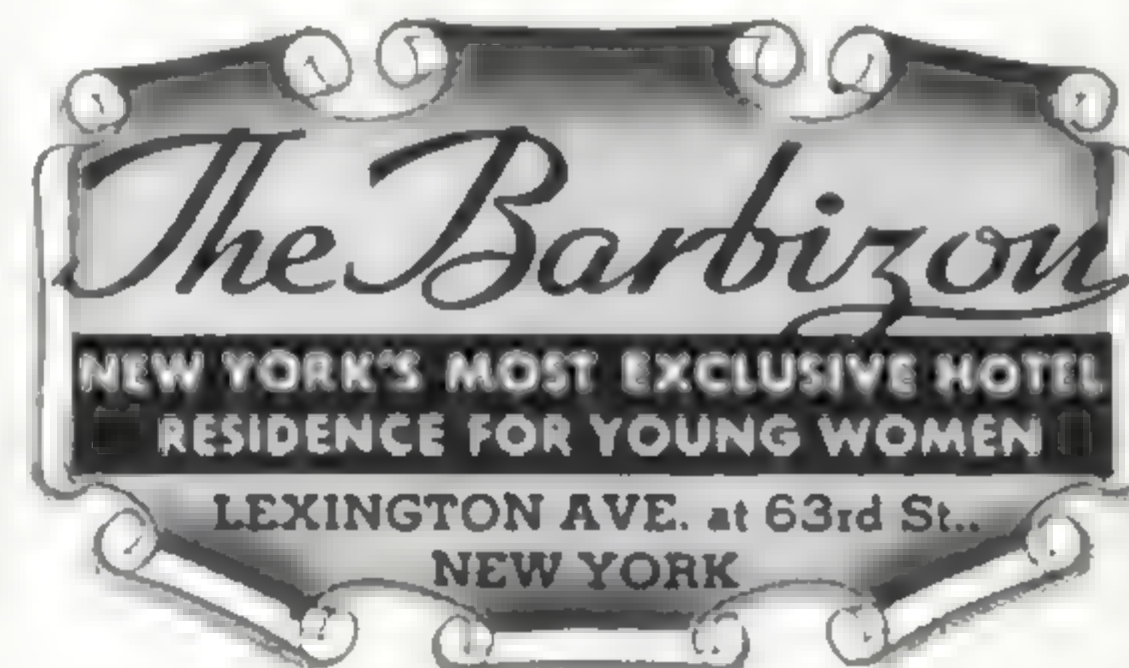
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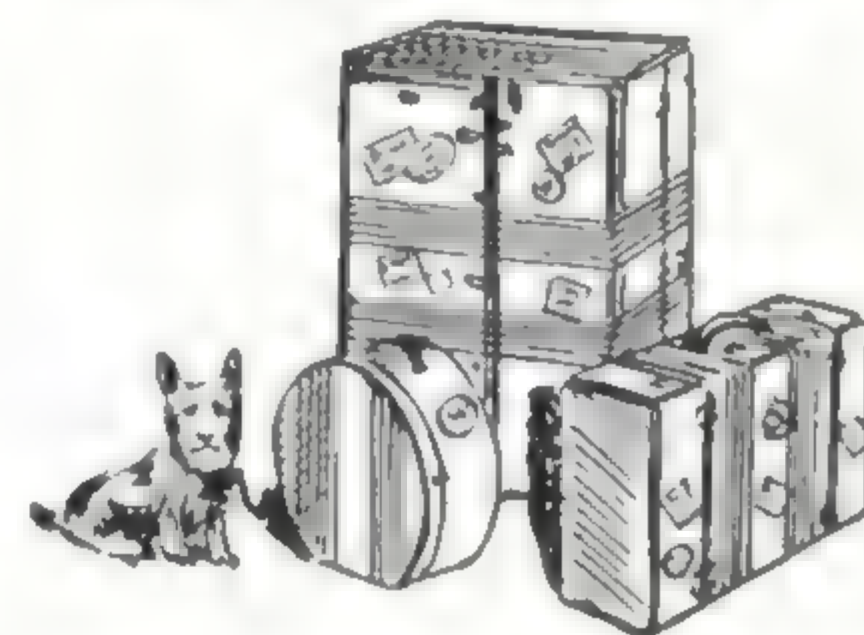
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SAINTE NITOUCHE

(Continued from page 87) in all ages, for I found myself envying the few late worshippers who (I could see by their attitudes) had flung themselves in here with certainty of consolation. If there were only some place of sanctuary equally valid for the modern nostalgia. The deviltries that hang over us are as dire as ever in the day of these builders.

* * *

The meal was just as good as I had felt sure it would be when I saw my host, who was *bien solide*: thick and tun-shaped, wary with middle age, but still esteeming himself a desirable figure of a man, as was shown by his long, extenuated tips of moustache. They quivered like the antennæ of a beetle as he leaned over his utensils. He did the serving himself, with plentiful comment and encouragement, while Madame silently cleaned up after him as he went, and their little girl listened in the corner in a rocking-chair.

I liked Monsieur Bouze, a simple soul in spite of the apparent sophistication of his spicule moustache. This, I guessed, was his amulet against a difficult world. (Whiskers are always more notable in the provinces than in the capital, which is true also of churches.) His French was rapid, with the strong accent of the Midi, new to my ear, but we managed some agreeable conversation. I found him gloomy about conditions. Though the crops had been good and the wine harvest promised well,

political turmoil and the constant rumour of war were on every one's nerves. The spinning-mills, the town's chief source of pay-roll, were working only half-time. International uncertainties had cut down the flow of tourists who were a large part of his summer income. Even the shrine of Sainte Nitouche had had fewer visitors than ever before. It's time she made another revelation, he said.

Madame and the little girl seemed a bit shocked by this. Perhaps the Vieux Cognac of 1870 (a martial year) had something to do with his emphasis. I fear, he insisted, there are not many of the young girls of the town who would immolate themselves as did La Pucelle Nitouche.

Of course, I inquired about the immolation. Monsieur Bouze was very charming about Sainte Nitouche. It appeared that poor little Nitouche was a martyr in one of the religious outrages of the thirteenth century. To spare the town slaughter and pillage, she agreed to appear before the besieging army in all her youthful innocence. Monsieur Bouze was graceful on this point, to avoid embarrassing me before his family. She revealed herself, he put it, *en toute sa douceur*. Such purity, such loveliness, he said, should have abashed wild beasts, but not feudal landlords corrupted by fanaticism. They broke their promise of safe-conduct, seized the child, and were casting dice for her possession (Continued on page 132)



THE GENESIS OF A FABULOUS BOOK

(Continued from page 129) per cent. yellow, ten per cent. red, and five per cent. blue and black. No mechanical device is so sensitive that it can accurately render human skin, a bowl of flowers, one of Cézanne's landscapes in Provence, a basket of fruit, or a still life by Chardin. Just a trifle too much red (or even the wrong tone of red), and a lady may suddenly take on the look of a fishwife. And, contrariwise, just a trifle too much yellow, and she may become, to all appearances, a corpse.

And even when the artist-photographers and artist-finishers have completed their task of adjusting tone against tone and value against value, their work can be ruined—and quite often is—by poor paper, bad colour presses, or a journeyman printer who, by carelessly over-accenting one of his colours, may transform his corpses into flowers or his flowers into the most menacing cadavers.

DIFFICULTIES OF COLOUR PRINTING

The actual printing of the book, at The Condé Nast Press in Greenwich, required only thirteen weeks. It was printed on a battery of six rotary colour presses of which complicated and precise type there are only twenty in America. They were made especially for the plant at Greenwich and combine, to an extraordinary

degree, high speed with high quality.

Only the four basic colours were required in printing the volume—red, black, yellow, and blue, printed in that order of rotation, from which all of the infinite colour combinations in the masterpieces were arrived at—a feat achieved by balancing tones, adjusting values, regulating presses, and modifying inks. The accuracy of such printing must always, it might be explained, depend a good deal upon the printer's delicate and elaborate overlays, built-up devices to accent, let us say, the red on a cardinal's robe, the blue in the mountains behind "Mona Lisa," or the yellow which, perhaps in the halo of a Madonna, is to pass for gold. And all of these must, of course, be watched over by knowing artist-artisans.

The actual inspection of the printed sheets was done by trained colour inspectors. As a single crew of inspectors would have worked nearly three hundred days to finish the edition, from four to six crews were kept constantly at watch over their exacting task.

A master printer is forever exercising his æsthetic sense in a great variety of other ways—ways that would even surprise painters and connoisseurs alike. It will be seen, therefore, from all that has been said, that in so-called mechanical processes like photographing, engraving, and printing in colours, the French dictum still holds true: "*L'œil est toujours l'arbitre suprême.*"

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SAINTE NITOUCHE

(Continued from page 131) when she slew herself rather than surrender. For this, she became the *patronne* of the town, "and with all respect I give you her sanctity."

"What is unquestionable is that Sainte Nitouche reappears," continued Monsieur Bouze, "reveals herself again, in times of crisis. It happened in my own memory, in 1914. It happened in my father's lifetime, in 1870. It will happen again, when the populace is in despair. She shows herself, *en toute sa douceur*—a long way off, you understand—on top of the tower. She recalls us, by beauty and simplicity, to the only dedication."

* * *

I was up early.

I got down-stairs while Monsieur Bouze was still drinking his coffee and reading the *Courrier d'Auvergne* with a gloomy look. I could see he was distracted because one spike of his freshly glossed antennæ had dunked in coffee as he bent into the bowl. He offered me the journal as he rose to serve, but I was not going to spoil my mood by reading more war-scare. I told him I wanted a look at the Cathedral by daylight. It is better so, he agreed. "*La nuit, c'est trop FORMIDABLE.*" Exactly the adjective I had been craving. Bless the French: they always have the right word. He recommended the cloister and the Archbishop's Garden, open to the public. I had my bowl of coffee with croissants and honey, and set out.

I had a notion to buy one of the little china images of Sainte Nitouche as a souvenir. Her pink averted face and blue-black hair and the maidenly scalloped gilt shift she was in act of discarding (*en toute sa douceur*) pleased me much; though I did not mention this to Monsieur Bouze lest he think it *lèse sainteté*. But the shops of religious articles were not yet open. I found my way to the cloister.

On the opposite side of the enclosure was a young ecclesiast droning his breviary. Though I had no lines to say, I also was complete with peace. Then it struck me that he was murmuring rather loud. The sound increased, multiplied in many tones: it was a subdued converse of many people, coming from the square outside. Then the

priest noticed it, too. I was astonished to see him cross himself and fall on his knees looking upward. I followed his gaze. The lifting sun struck on slant over the dark wall and fringed the summit with dazzle. But there could be no mistake. Between the deep-cut battlements was a white and radiant figure. She stretched out arms as if in blessing or appeal. Only a moment: at that instant came a thunderous clangor of the bells. As usual, a flight of birds rose and wavered in the shaken air, hiding the parapet. Even the birds had turned white, I thought; this time they were pigeons. I rubbed my eyes and looked again. There was nothing. The priest, his prayer-book fallen on the stone flags, was going rapidly through a Latin postulation.

MIRACLE

Few of us, I guess, have seen a community in the glamour of a mediæval ecstasy. In my own particular mood and tense, I found it beautiful; perhaps dreadful, too. By the time I got out to the square, the whole area was filling with people. Many were on their knees, and many weeping. Some pointed and palavered, some stared silently under shading hands, some looked frightened, a few made gestures of comedy. From shops the tradespeople came hurrying with the little images, holding them up in sunlight as if to acquire some vibration of holiness. I was in no humour to scoff. I want no city-slickers in the City of God. Once more I saw, for a moment, perfect in a gap of sky, that small and exquisite figurine. Call me sentimentalist if you please: I also, in a group of hysterical market peasants, bowed my head and made petition of my own. Never mind what. A prayer, maybe, for all men everywhere, baffled and crucified by their own fears. I was for the instant made pure and unloving. Meagre as they might be, I threw my own loves and hopes and faiths into the great melting-pot of humanity. Perhaps a radiation of that impulse might something or somewhere avail? Whatever the explanation, illusion or trickery or stage management, I did not care. I had no further wish to buy a china doll, for I had seen the saint herself.

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